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THE ENGLISH ASSOCIATION


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IN ENGLISH STUDIES 1983



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The Year's Work in English Studies

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Edited by
LAUREL BRAKE

and
SUSAN BROCK
DAVID DANIELL
OWEN KNOWLES
MAUREEN MORAN
(associate editors)

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Preface

The *YWES* is a selective, comprehensive, and evaluative narrative bibliography of scholarly writing in the fields of English and American literature. We introduce in this volume an expanded coverage of other literatures in English, and add Australia, New Zealand, and India to the chapter which already includes African, Caribbean, and Canadian literature in English. An additional feature, new this year, is an extensive list of *Books Received*. Here the reader will find titles, authors, publisher, year of publication, and price of all publications published after 1983 which have been received for review by our contributors before June 1985. They are arranged alphabetically by author under the chapter heading in which they will be reviewed in subsequent volumes. Readers may find this additional rapid reference information useful for the purchase of books, for research or teaching, or as a handy checklist. It is designed to mitigate the gap between the publication date of books and that of the *YWES* volume in which they are reviewed.

It may help the user of this work to remember that books are sometimes published a year later in the U.S.A. than they are in the U.K. and vice versa, that the year of publication is not always that which appears on the title-page of the book, and that the inevitable inadvertent omissions of one year are made good in the next; thus the search for a notice of a book or article may have to extend to the volume after the expected one and sometimes to that which precedes it. Reports of important omissions are welcomed.

Offprints of articles are always useful, and editors of journals that are not easily available in the U.K. are urged to join the many who already send us complete sets. These should be addressed to The Editor, *YWES*, The English Association, 1 Priory Gardens, London W4 1TT. We are grateful to the authors and publishers who have made our task easier by supplying books and articles for Volume 64, and to the editor of *ASE* for proof of its annual bibliography. In drawing the reader's attention at the beginning of chapters to the main bibliographical aids, we presuppose in each case a reference to the *MLA International Bibliography*, and the *Annual Bibliography of English Literature* published by the MHRA.

Laurel Brake
University College of Wales
Aberystwyth

for the Editorial Board

Susan Brock (The Shakespeare Institute)
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The English Association

This bibliography is an English Association publication. It is available through membership of the Association; non-members can purchase it through any good bookshop.

The object of the English Association is to promote the knowledge and appreciation of English language and literature.

The Association pursues these aims by creating opportunities of co-operation among all those interested in English; by furthering the recognition of English as essential in education; by discussing methods of English teaching; by holding lectures, conferences, and other meetings; by publishing a journal, books, and leaflets; and by forming local branches overseas and at home.

Publications

The Year's Work in English Studies. An annual bibliography. Published by John Murray (U.S.A.: Humanities Press).

Essays and Studies. An annual volume of essays by various scholars assembled by the collector covering usually a wide range of subjects and authors from the medieval to the modern. Published by John Murray (U.S.A.: Humanities Press).

English. The journal of the Association, *English* is published three times a year by the Oxford University Press.

News-Letter. A *News-Letter* is issued three times a year giving information about forthcoming publications, conferences, and other matters of interest.

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Full members receive copies of *The Year's Work in English Studies*, *Essays and Studies*, *English* (3 issues), three *News-Letters* and the Presidential address.

Ordinary Membership covers *English* (3 issues), three *News-Letters* and the Presidential Address.

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Occasional Publications

The Association has published many occasional publications including *A Guide to Degree Courses in English* (Sixth Edition 1982), *The English Association Handbook of Societies and Collections*, *English Short Stories of Today*, *Poems of Today*, Presidential Address, and many pamphlets.

For further details write to The Secretary, The English Association,
1 Priory Gardens, London W4 1TT.

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Abbreviations

1. Journals and Series

<i>A&E</i>	<i>Anglistik und Englischunterricht</i>
<i>ABaG</i>	<i>Amsterdamer Beiträge zur älteren Germanistik</i>
<i>ABC</i>	<i>American Book Collector</i>
<i>ABELL</i>	<i>Annual Bibliography of English Language and Literature</i>
<i>ABR</i>	<i>American Benedictine Review</i>
<i>ABSS</i>	<i>Annual of Bernard Shaw Studies</i>
<i>ACLALSB</i>	<i>ACLALS Bulletin</i>
<i>ADS</i>	<i>Australasian Drama Studies</i>
<i>AEB</i>	<i>Analytical and Enumerative Bibliography</i>
<i>AHR</i>	<i>American Historical Review</i>
<i>AI</i>	<i>American Imago</i>
<i>AJES</i>	<i>Aligarh Journal of English Studies</i>
<i>AKML</i>	<i>Abhandlungen zur Kunst-, Musik-, und Literaturwissenschaft</i>
<i>AL</i>	<i>American Literature</i>
<i>ALASH</i>	<i>Acta Linguistica Academiae Scientiarum Hungaricae</i>
<i>AlexS</i>	<i>Alexander Shakespeare</i>
<i>ALLCB</i>	<i>Bulletin of the Association of Literary and Linguistic Computing</i>
<i>ALR</i>	<i>American Literary Realism, 1870-1910</i>
<i>ALS</i>	<i>Australian Literary Studies</i>
<i>ALT</i>	<i>African Literature Today</i>
<i>AMAES</i>	(Publications de l') Association des médiévistes anglicistes de l'enseignement supérieur
<i>AMon</i>	<i>Atlantic Monthly</i>
<i>AN</i>	<i>Acta Neophilologica</i>
<i>AN&Q</i>	<i>American Notes and Queries</i>
<i>ANF</i>	<i>Arkiv för Nordisk Filologi</i>
<i>AnL</i>	<i>Anthropological Linguistics</i>
<i>AnM</i>	<i>Annuaire Medievale</i>
<i>AntigR</i>	<i>Antigonish Review</i>
<i>AQ</i>	<i>American Quarterly</i>
<i>AR</i>	<i>Antioch Review</i>
<i>ArAA</i>	<i>Arbeiten aus Anglistik und Amerikanistik</i>
<i>Archiv</i>	<i>Archiv für das Studium der Neueren Sprachen und Literaturen</i>
<i>ARCS</i>	<i>American Review of Canadian Studies</i>
<i>ArdenS</i>	<i>Arden Shakespeare</i>
<i>ArielE</i>	<i>Ariel: A Review of International English Literature</i>
<i>ArL</i>	<i>Archivum Linguisticum</i>
<i>ArlQ</i>	<i>Arlington Quarterly</i>
<i>ArP</i>	<i>Aryan Path</i>

<i>ArQ</i>	<i>Arizona Quarterly</i>
<i>AS</i>	<i>American Speech</i>
<i>ASch</i>	<i>American Scholar</i>
<i>ASE</i>	<i>Anglo-Saxon England</i>
<i>ASInt</i>	<i>American Studies International</i>
<i>ASoc</i>	<i>Arts in Society</i>
<i>ASPR</i>	<i>Anglo-Saxon Poetic Records</i>
<i>ATQ</i>	<i>American Transcendental Quarterly: Journal of New England Writers</i>
<i>AuBR</i>	<i>Australian Book Review</i>
<i>AUMLA</i>	<i>Journal of Australasian U Language and Literature Assn.</i>
<i>AWR</i>	<i>The Anglo-Welsh Review</i>
<i>BAASB</i>	<i>British Association for American Studies Bulletin</i>
<i>BAP</i>	<i>British and American Playwrights 1750–1920</i>
<i>BaratR</i>	<i>Barat Review</i>
<i>BB</i>	<i>Bulletin of Bibliography</i>
<i>BBCS</i>	<i>Bulletin of the Board of Celtic Studies</i>
<i>BBCSh</i>	<i>BBC Shakespeare</i>
<i>BBSIA</i>	<i>Bulletin Bibliographique de la Société Internationale Arthurienne</i>
<i>BC</i>	<i>Book Collector</i>
<i>BDEC</i>	<i>Bulletin of the Department of English (Calcutta)</i>
<i>BFLS</i>	<i>Bulletin de la Faculté des Lettres de Strasbourg</i>
<i>BGDSL</i>	<i>Beiträge zur Geschichte der Deutschen Sprache und Literatur</i>
<i>BHI</i>	<i>British Humanities Index</i>
<i>BHL</i>	<i>Bibliotheca hagiographica latina antiquae et mediae aetatis</i>
<i>BHR</i>	<i>Bibliothèque d'Humanisme et Renaissance</i>
<i>BI</i>	<i>Books at Iowa</i>
<i>BIQ</i>	<i>Blake: An Illustrated Quarterly</i>
<i>BIS</i>	<i>Browning Institute Studies: An Annual of Victorian Literary and Cultural History</i>
<i>BJA</i>	<i>British Journal of Aesthetics</i>
<i>BJDC</i>	<i>British Journal of Disorders of Communication</i>
<i>BJECS</i>	<i>British Journal for Eighteenth-Century Studies</i>
<i>BJHS</i>	<i>British Journal for the History of Science</i>
<i>BJPS</i>	<i>British Journal for the Philosophy of Science</i>
<i>BJR</i>	<i>Bulletin des Jeunes Romanistes</i>
<i>BJRL</i>	<i>Bulletin of the John Rylands Library</i>
<i>Blake S</i>	<i>Blake Studies</i>
<i>BLJ</i>	<i>British Library Journal</i>
<i>BLR</i>	<i>Bodleian Library Record</i>
<i>BMQ</i>	<i>British Museum Quarterly</i>
<i>BN</i>	<i>Beiträge für Namenforschungen</i>
<i>BNB</i>	<i>British National Bibliography</i>
<i>BNL</i>	<i>Blake Newsletter</i>
<i>BNYPL</i>	<i>Bulletin of the New York Public Library (now Bulletin of Research in the Humanities)</i>
<i>Boundary</i>	<i>Boundary 2: A Journal of Postmodern Literature</i>
<i>BP</i>	<i>Banasthali Patrika</i>
<i>BRH</i>	<i>Bulletin of Research in the Humanities</i>

BRMMLA	<i>Bulletin of the Rocky Mountain Modern Language Association</i>
BSE	<i>Brno Studies in English</i>
BSEAA	<i>Bulletin de la Société d'Etudes Anglo-Américaines des xvii^e et xviii^e siècles</i>
BSLP	<i>Bulletin de la Société de Linguistique de Paris</i>
BSNotes	<i>Browning Society Notes</i>
BST	<i>Brontë Society Transactions</i>
BSUF	<i>Ball State University Forum</i>
BuR	<i>Bucknell Review</i>
BWVACET	<i>The Bulletin of the W. Virginia Assoc. of College English Teachers</i>
ByronJ	<i>Byron Journal</i>
CahiersE	<i>Cahiers Élisabéthains</i>
Camobs	<i>Camera obscura</i>
CamR	<i>Cambridge Review</i>
CanD	<i>Canadian Drama</i>
CanL	<i>Canadian Literature</i>
C&L	<i>Christianity and Literature</i>
C&M	<i>Classica et Mediaevalia</i>
CanP	<i>Canadian Poetry</i>
CarR	<i>Caribbean Review</i>
Carrell	<i>The Carrell: Journal of the Friends of the University of Miami Library</i>
CBEL	<i>Cambridge Bibliography of English Literature</i>
CCRev	<i>Comparative Civilisations Review</i>
CCrit	<i>Comparative Criticism</i>
CE	<i>College English</i>
CEA	<i>CEA Critic</i>
CEAAN	<i>Center for Editions of American Authors Newsletter</i>
CentR	<i>The Centennial Review</i>
ChauR	<i>The Chaucer Review</i>
ChiR	<i>Chicago Review</i>
ChLB	<i>Charles Lamb Bulletin</i>
CHLSSF	<i>Commentationes Humanarum Litterarum Societas Scientiarum Fennica</i>
CHum	<i>Computers and the Humanities</i>
CI	<i>Critical Idiom</i>
Cithara	<i>Cithara: Essays on the Judaeo-Christian Tradition</i>
CJ	<i>Classical Journal</i>
CJIS	<i>Canadian Journal of Irish Studies</i>
CJL	<i>Canadian Journal of Linguistics</i>
CL	<i>Comparative Literature (Eugene, Oregon)</i>
CLAJ	<i>College Language Association Journal</i>
CLC	<i>Columbia Library Columns</i>
ClioI	<i>Clio: An Interdisciplinary Journal</i>
CLJ	<i>Cornell Library Journal</i>
CLQ	<i>Colby Library Quarterly</i>
CLS	<i>Comparative Literature Studies</i>
CMCS	<i>Cambridge Medieval Celtic Studies</i>
CML	<i>Classical and Modern Literature</i>

CN	<i>Chaucer Newsletter</i>
CNE	<i>Commonwealth Novel in English</i>
ColF	<i>Columbia Forum</i>
CollG	<i>Colloquia Germanica</i>
CollL	<i>College Literature</i>
ColQ	<i>Colorado Quarterly</i>
CompD	<i>Comparative Drama</i>
CompL	<i>Comparative Literature</i>
ComQ	<i>Commonwealth Quarterly</i>
ConL	<i>Contemporary Literature</i>
ConnR	<i>Connecticut Review</i>
ContempR	<i>Contemporary Review</i>
CP	<i>Concerning Poetry</i>
CQ	<i>The Cambridge Quarterly</i>
CR	<i>The Critical Review</i>
CRCL	<i>Canadian Review of Comparative Literature</i>
CRev	<i>The Chesterton Review</i>
Crit	<i>Critique: Studies in Modern Fiction</i>
CritI	<i>Critical Inquiry</i>
Critique	<i>Critique (Paris)</i>
CritQ	<i>Critical Quarterly</i>
CSHVB	<i>Computer Studies in the Humanities and Verbal Behavior</i>
CSR	<i>Christian Scholar's Review</i>
CTR	<i>Canadian Theatre Review</i>
CVE	<i>Cahiers Victoriens et Edouardiens</i>
CWAAS	<i>Transactions of the Cumberland and Westmorland Archaeological and Antiquarian Society</i>
DA	<i>Dictionary of Americanisms</i>
DAE	<i>Dictionary of American English</i>
DAEM	<i>Deutsches Archiv für Erforschung des Mittelalters</i>
DAI	<i>Dissertation Abstracts International</i>
DHLR	<i>The D. H. Lawrence Review</i>
Diac	<i>Diacritics</i>
DicS	<i>Dickinson Studies</i>
DiS	<i>Dickens Studies</i>
DLB	<i>Dictionary of Literary Biography</i>
DLessingN	<i>Doris Lessing Newsletter</i>
DM	<i>The Dublin Magazine</i>
DNB	<i>Dictionary of National Biography</i>
DOE	<i>Dictionary of Old English</i>
DownR	<i>Downside Review</i>
DQ	<i>Denver Quarterly</i>
DQR	<i>Dutch Quarterly Review</i>
DR	<i>Dalhousie Review</i>
DRev	<i>Drama Review</i>
DSA	<i>Dickens Studies Annual</i>
DSN	<i>Dickens Studies Newsletter</i>
DubR	<i>Dublin Review</i>
DUJ	<i>Durham University Journal</i>

DVLG	<i>Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte</i>
EA	<i>Études Anglaises</i>
EAL	<i>Early American Literature</i>
E&S	<i>Essays & Studies</i>
EC	<i>Études Celtiques</i>
ECent	<i>The Eighteenth Century: Theory and Interpretation</i>
ECLife	<i>Eighteenth-Century Life</i>
ECr	<i>L'Esprit créateur</i>
ECS	<i>Eighteenth-Century Studies</i>
ECW	<i>Essays in Canadian Writing</i>
EDAM	<i>Early Drama, Art, and Music Newsletter</i>
EDH	<i>Essays by Divers Hands</i>
EdL	<i>Études de Lettres</i>
EDSL	<i>Encyclopedic Dictionary of the Sciences of Language</i>
EHR	<i>English Historical Review</i>
EI	<i>Études Irlandaises (Lille)</i>
EIC	<i>Essays in Criticism</i>
EIL	<i>Essays in Literature</i>
Éire	<i>Éire-Ireland</i>
EIT	<i>Essays in Theatre</i>
EJ	<i>English Journal</i>
ELC	<i>English Literature in Canada</i>
ELang T	<i>English Language Teaching</i>
ELH	<i>Journal of English Literary History</i>
ELN	<i>English Language Notes</i>
ELR	<i>English Literary Renaissance</i>
ELS	<i>English Literary Studies</i>
ELSMS	<i>English Literary Studies Monograph Series</i>
ELT	<i>English Literature in Transition</i>
ELWIU	<i>Essays in Literature (Western Illinois University)</i>
EM	<i>English Miscellany</i>
EPS	<i>English Philological Studies</i>
ERC	<i>Explorations in Renaissance Culture</i>
ES	<i>English Studies</i>
ESA	<i>English Studies in Africa</i>
ESC	<i>English Studies in Canada</i>
ESQ	<i>Emerson Society Quarterly</i>
ESRS	<i>Emporia State Research Studies</i>
EWIP	<i>Edinburgh University, Department of Linguistics, Work in Progress</i>
EWN	<i>Evelyn Waugh Newsletter</i>
EWV	<i>English World-Wide</i>
Expl	<i>Explicator</i>
FCEMN	<i>Fourteenth-Century English Mystics Newsletter</i>
FDP	<i>Four Decades of Poetry 1890–1930</i>
FDT	<i>Fountainwell Drama Texts</i>
FH	<i>Frankfurter Hefte</i>
FLang	<i>Foundations of Language</i>
FLH	<i>Folia Linguistica Historica</i>

FMLS	<i>Forum for Modern Language Studies</i>
FoLL	<i>Folia Linguistica</i>
ForumH	<i>Forum (Houston)</i>
FR	<i>Feminist Review</i>
FrS	<i>French Studies</i>
FS	<i>Feminist Studies</i>
GaR	<i>Georgia Review</i>
GeM	<i>Genealogists' Magazine</i>
GHJ	<i>George Herbert Journal</i>
GJ	<i>Gutenberg-Jahrbuch</i>
GL	<i>General Linguistics</i>
GLL	<i>German Life and Letters</i>
Glossa	<i>Glossa. An International Journal of Linguistics</i>
GR	<i>Germanic Review</i>
GRM	<i>Germanisch-romantische Monatsschrift</i>
GSE	<i>Gothenberg Studies in English</i>
GUP	<i>Georgetown University Papers on Language and Linguistics</i>
HAR	<i>Humanities Association Review</i>
HC	<i>The Hollins Critic</i>
HJ	<i>Hibbert Journal</i>
HistJ	<i>Historical Journal</i>
HL	<i>Historiographica Linguistica</i>
HLB	<i>Harvard Library Bulletin</i>
HLQ	<i>Huntington Library Quarterly</i>
HOPE	<i>History of Political Economy</i>
HPT	<i>History of Political Thought</i>
HQ	<i>Hopkins Quarterly</i>
HRB	<i>Hopkins Research Bulletin</i>
HSE	<i>Hungarian Studies in English</i>
HSELL	<i>Hiroshima Studies in English Language and Literature</i>
HSL	<i>Hartford Studies in Literature</i>
HSN	<i>Harvard Studies and Notes</i>
HTR	<i>Harvard Theological Review</i>
HudR	<i>Hudson Review</i>
HumLov	<i>Humanistica Lovaniensia</i>
HUSL	<i>Hebrew University Studies in Literature</i>
HW	<i>History Workshop</i>
I&C	<i>Ideology & Consciousness</i>
IF	<i>Indogermanische Forschungen</i>
IFR	<i>International Fiction Review</i>
IJES	<i>Indian Journal of English Studies</i>
IJSL	<i>International Journal of the Sociology of Language</i>
IJWS	<i>International Journal of Women's Studies</i>
IndL	<i>Indian Literature</i>
IowaR	<i>Iowa Review</i>
IRAL	<i>International Review of Applied Linguistics</i>
IS	<i>Italian Studies</i>
ISh	<i>Independent Shavian</i>
ISJR	<i>Iowa State Journal of Research</i>
IUR	<i>Irish University Review</i>

<i>JA</i>	<i>Jahrbuch für Amerikastudien</i>
<i>JAAC</i>	<i>Journal of Aesthetics and Art Criticism</i>
<i>JAAR</i>	<i>Journal of the American Academy of Religion</i>
<i>JAF</i>	<i>Journal of American Folklore</i>
<i>JAmS</i>	<i>Journal of American Studies</i>
<i>JBeckS</i>	<i>Journal of Beckett Studies</i>
<i>JBS</i>	<i>Journal of British Studies</i>
<i>JCanL</i>	<i>Journal of Canadian Literature</i>
<i>JCF</i>	<i>Journal of Canadian Fiction</i>
<i>JChL</i>	<i>Journal of Child Language</i>
<i>JCL</i>	<i>Journal of Commonwealth Literature</i>
<i>JCS</i>	<i>Journal of Canadian Studies</i>
<i>JCSA</i>	<i>Journal of the Catch Society of America</i>
<i>JDJ</i>	<i>John Donne Journal</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>JEH</i>	<i>Journal of Ecclesiastical History</i>
<i>JEn</i>	<i>Journal of English (Sana'a University)</i>
<i>JEngL</i>	<i>Journal of English Linguistics</i>
<i>JENS</i>	<i>Journal of the Eighteen Nineties Society</i>
<i>JEPNS</i>	<i>Journal of the English Place-Name Society</i>
<i>JFI</i>	<i>Journal of the Folklore Institute</i>
<i>JGE</i>	<i>Journal of General Education</i>
<i>JGH</i>	<i>Journal of Garden History</i>
<i>JHI</i>	<i>Journal of the History of Ideas</i>
<i>JIES</i>	<i>Journal of Indo-European Studies</i>
<i>JIL</i>	<i>Journal of Irish Literature</i>
<i>JIPA</i>	<i>Journal of the International Phonetic Association</i>
<i>JB</i>	<i>James Joyce Broadsheet</i>
<i>JJQ</i>	<i>James Joyce Quarterly</i>
<i>JL</i>	<i>Journal of Linguistics</i>
<i>JLS</i>	<i>Journal of Literary Semantics</i>
<i>JLVSG</i>	<i>Journal of the Loughborough Victorian Studies Group</i>
<i>JMH</i>	<i>Journal of Medieval History</i>
<i>JML</i>	<i>Journal of Modern Literature</i>
<i>JMRS</i>	<i>Journal of Medieval and Renaissance Studies</i>
<i>JNT</i>	<i>Journal of Narrative Technique</i>
<i>JPC</i>	<i>Journal of Popular Culture</i>
<i>JPhon</i>	<i>Journal of Phonetics</i>
<i>JPrag</i>	<i>Journal of Pragmatics</i>
<i>JPRS</i>	<i>Journal of Pre-Raphaelite Studies (formerly Pre-Raphaelite Review)</i>
<i>JRUL</i>	<i>Journal of the Rutgers University Library</i>
<i>JSA</i>	<i>Journal of the Society of Archivists</i>
<i>JSAS</i>	<i>Journal of Southern African Studies</i>
<i>JVLB</i>	<i>Journal of Verbal Learning and Verbal Behavior</i>
<i>JWCI</i>	<i>Journal of the Warburg and Courtauld Institutes</i>
<i>JWMS</i>	<i>Journal of the William Morris Society</i>
<i>JWSL</i>	<i>Journal of Women's Studies in Literature</i>
<i>KanQ</i>	<i>Kansas Quarterly</i>
<i>KN</i>	<i>Kwartalnik Neofilologiczny (Warsaw)</i>

KR	<i>Kenyon Review</i>
KSJ	<i>Keats-Shelley Journal</i>
KSMB	<i>Keats-Shelley Memorial Bulletin</i>
KUKA	<i>KUKA: Journal in Creative and Critical Writing</i> (Zaria, Nigeria)
LA	<i>Linguistic Analysis</i>
L&C	<i>Language and Communication</i>
L&H	<i>Literature and History</i>
L&P	<i>Literature and Psychology</i>
L&S	<i>Language and Speech</i>
Lang&S	<i>Language and Style</i>
LangQ	<i>USF Language Quarterly</i>
LanM	<i>Les Langues Modernes</i>
LaS	<i>Lousiana Studies</i>
LB	<i>Leuvense Bijdragen</i>
LC	<i>The Library Chronicle</i> (Philadelphia, Pa)
LCrit	<i>The Literary Criterion</i> (Mysore, India)
LCUT	<i>Library Chronicle of the University of Texas</i>
LeedsSE	<i>Leeds Studies in English</i>
LETS	<i>Liverpool English Texts and Studies</i>
LFQ	<i>Literature/ Film Quarterly</i>
Lg	<i>Language</i>
LHR	<i>Lock Haven Review</i>
LHY	<i>Literary Half-Yearly</i>
Lib	<i>The Library</i>
Ling&P	<i>Linguistics and Philosophy</i>
LingB	<i>Linguistische Berichte</i>
LingI	<i>Linguistic Inquiry</i>
LingInv	<i>Lingvisticae Investigationes</i>
Lings	<i>Linguistics</i>
LitR	<i>Literary Review</i> (Madison, N.J.)
LJGG	<i>Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft</i>
LMag	<i>London Magazine</i>
Lore&L	<i>Lore & Language</i>
LR	<i>Les Lettres Romanes</i>
LRB	<i>London Review of Books</i>
LSoc	<i>Language in Society</i>
LTP	<i>LTP, journal of literature teaching politics</i>
LundSE	<i>Lund Studies in English</i>
LWU	<i>Literatur in Wissenschaft und Unterricht</i>
MÆ	<i>Medium Ævum</i>
M&H	<i>Medievalia et Humanistica</i>
M&L	<i>Music and Letters</i>
Markham R	<i>Markham Review</i>
MASJ	<i>Midcontinent American Studies Journal</i>
MBL	<i>Modern British Literature</i>
MCJNews	<i>Milton Centre of Japan News</i>
McNR	<i>McNeese Review</i>
MCW	<i>Methuen Contemporary Writers</i>

<i>MD</i>	<i>Modern Drama</i>
<i>MED</i>	<i>Middle English Dictionary</i>
<i>METH</i>	<i>Medieval English Theatre</i>
<i>MFS</i>	<i>Modern Fiction Studies</i>
<i>MHRev</i>	<i>Malahat Review</i>
<i>MichA</i>	<i>Michigan Academician</i>
<i>MiltonQ</i>	<i>Milton Quarterly</i>
<i>MiltonS</i>	<i>Milton Studies</i>
<i>MinnR</i>	<i>Minnesota Review</i>
<i>MissQ</i>	<i>Mississippi Quarterly</i>
<i>MJLF</i>	<i>Midwestern Journal of Language and Folklore</i>
<i>MLAIB</i>	<i>Modern Language Assoc. International Bibliography</i>
<i>MLJ</i>	<i>Modern Language Journal</i>
<i>MLN</i>	<i>Modern Language Notes</i>
<i>MLowryN</i>	<i>Malcolm Lowry Newsletter</i>
<i>MLQ</i>	<i>Modern Language Quarterly</i>
<i>MLR</i>	<i>Modern Language Review</i>
<i>MLS</i>	<i>Modern Language Studies</i> (a publication of the Northeast Modern Language Association)
<i>MMD</i>	<i>Macmillan Modern Dramatists</i>
<i>ModA</i>	<i>Modern Age</i>
<i>ModSp</i>	<i>Moderne Sprachen</i>
<i>MP</i>	<i>Modern Philology</i>
<i>MPR</i>	<i>Mervyn Peake Review</i>
<i>MQ</i>	<i>Midwest Quarterly</i>
<i>MQR</i>	<i>Michigan Quarterly Review</i>
<i>MR</i>	<i>Massachusetts Review</i>
<i>MRTS</i>	<i>Medieval and Renaissance Texts and Studies</i>
<i>MS</i>	<i>Mediaeval Studies</i>
<i>MSE</i>	<i>Massachusetts Studies in English</i>
<i>MSh</i>	<i>Macmillan Shakespeare</i>
<i>MSpr</i>	<i>Moderna Språk</i>
<i>MT</i>	<i>Musical Times</i>
<i>MW</i>	<i>The Muslim World</i> (Hartford, Conn.)
<i>NA</i>	<i>Nuova Antologia</i>
<i>N&Q</i>	<i>Notes and Queries</i>
<i>NCaS</i>	<i>New Cambridge Shakespeare</i>
<i>NCBEL</i>	<i>New Cambridge Bibliography of English Literature</i>
<i>NCE</i>	<i>Nineteenth-Century Fiction</i>
<i>NCS</i>	<i>New Clarendon Shakespeare</i>
<i>NCTR</i>	<i>Nineteenth Century Theatre Research</i>
<i>NDEJ</i>	<i>Notre Dame English Journal</i>
<i>NDQ</i>	<i>North Dakota Quarterly</i>
<i>NegroD</i>	<i>Negro Digest</i>
<i>Neoh</i>	<i>Neohelicon</i>
<i>Neophil</i>	<i>Neophilologus</i>
<i>NEQ</i>	<i>New England Quarterly</i>
<i>NGC</i>	<i>New German Critique</i>
<i>NH</i>	<i>Northern History</i>
<i>NL</i>	<i>Nouvelles Littéraires</i>

NLB	<i>Newbury Library Bulletin</i>
NLH	<i>New Literary History</i>
NLWJ	<i>The National Library of Wales Journal</i>
NM	<i>Neuphilologische Mitteilungen</i>
NMAL	<i>Notes on Modern American Literature</i>
NMer	<i>New Mermaids</i>
NMQ	<i>New Mexico Quarterly</i>
NMS	<i>Nottingham Medieval Studies</i>
NOB	<i>Namn och Bygd</i>
Novel	<i>Novel: A Forum on Fiction</i>
NPS	<i>New Penguin Shakespeare</i>
NR	<i>New Republic</i>
NRF	<i>Nouvelle Revue Française</i>
NS	<i>Die Neuren Sprachen</i>
NSS	<i>New Swan Shakespeare</i>
NT	<i>New Testament</i>
NTM	<i>New Theatre Magazine</i>
NWR	<i>Northwest Review</i>
NYH	<i>New York History</i>
NYLF	<i>New York Literary Forum</i>
NYRB	<i>New York Review of Books</i>
NYTBR	<i>New York Times Book Review</i>
OB	<i>Ord och Bild</i>
OBSP	<i>Oxford Bibliographical Society Proceedings</i>
OED	<i>Oxford English Dictionary</i>
OEN	<i>Old English Newsletter</i>
OET	<i>Oxford English Texts</i>
OHEL	<i>Oxford History of English Literature</i>
OhR	<i>Ohio Review</i>
OL	<i>Orbis Litterarum</i>
OLR	<i>Oxford Literary Review</i>
OpL	<i>Open Letter</i>
OPLL	<i>Occasional Papers in Linguistics and Language Learning</i>
OR	<i>Oxford Review</i>
OS	<i>Oxford Shakespeare</i>
OT	<i>Old Testament</i>
PA	<i>Présence Africaine</i>
PAAS	<i>Proceedings of the American Antiquarian Society</i>
P&L	<i>Philosophy and Literature</i>
P&P	<i>Past and Present</i>
PAPA	<i>Publications of the Arkansas Philological Association</i>
PAPS	<i>Proceedings of the American Philosophical Society</i>
PaterN	<i>Pater Newsletter</i>
PAus	<i>Poetry Australia</i>
PBA	<i>Proceedings of the British Academy</i>
PBSA	<i>Papers of the Bibliographical Society of America</i>
PCLAC	<i>Proceedings of the California Linguistics Association Conference</i>
PCLS	<i>Proceedings of the Comp. Lit. Symposium (Texas)</i>
PCP	<i>Pacific Coast Philology</i>

PELL	<i>Papers on English Language and Literature (Japan)</i>
PIL	<i>Papers in Linguistics</i>
PLL	<i>Papers in Language and Literature</i>
PLPLS	<i>Proceedings of the Leeds Philosophical and Literary Society</i>
PMLA	<i>Publications of the Modern Language Association of America</i>
PN	<i>Poe Newsletter</i>
PNR	<i>PN Review</i>
POAS	<i>Poems on Affairs of State</i>
PoeS	<i>Poe Studies</i>
PoT	<i>Poetics Today</i>
PowysR	<i>Powys Review</i>
PP	<i>Philologica Pragensia</i>
PPMRC	<i>Proceedings of the International Patristic, Medieval and Renaissance Conference</i>
PQ	<i>Philological Quarterly</i>
PR	<i>Partisan Review</i>
PRIA	<i>Proceedings of the Royal Irish Academy</i>
PRMCLS	<i>Papers from the Regional Meetings of the Chicago Linguistics Society</i>
PRR	<i>Pre-Raphaelite Review (now Journal of Pre-Raphaelite Studies)</i>
PS	<i>Prairie Schooner</i>
PSt	<i>Prose Studies</i>
PsychuR	<i>Psychocultural Review</i>
PTL	<i>PTL: A Journal for Descriptive Poetics and Theory</i>
PULC	<i>Princeton University Library Chronicle</i>
PVR	<i>Platte Valley Review</i>
QI	<i>Quaderni d'Italianistica</i>
QJS	<i>Quarterly Journal of Speech</i>
QL	<i>Quantitative Linguistics</i>
QQ	<i>Queen's Quarterly</i>
QR	<i>Quarterly Review</i>
RAL	<i>Research in African Literature</i>
RCEL	<i>Revista Canaria de Estudios Ingleses</i>
RECTR	<i>Restoration and Eighteenth-Century Theatre Research</i>
REEDN	<i>Records of Early English Drama Newsletter</i>
Ren&R	<i>Renaissance and Reformation</i>
RenD	<i>Renaissance Drama</i>
RenP	<i>Renaissance Papers</i>
RenQ	<i>Renaissance Quarterly</i>
RES	<i>Review of English Studies</i>
Rev	<i>Review (Blacksburg, Va.)</i>
Revels	<i>Revels Plays</i>
Rhetorik	<i>Rhetorik, ein internationales Jahrbuch</i>
RHL	<i>Revue d'Histoire Littéraire de la France</i>
RHT	<i>Revue d'Histoire du Théâtre</i>
RLC	<i>Revue de Littérature Comparée</i>
RLMC	<i>Rivista di Letterature Moderne e Compare</i>
RLV	<i>Revue des Langues Vivantes</i>
RMS	<i>Renaissance and Modern Studies</i>

<i>RN</i>	<i>Renaissance News</i>
<i>RomN</i>	<i>Romance Notes</i>
<i>RORD</i>	<i>Research Opportunities in Renaissance Drama</i>
<i>RPT</i>	<i>Russian Poetics in Translation</i>
<i>RQ</i>	<i>Riverside Quarterly</i>
<i>RRDS</i>	<i>Regents Renaissance Drama Series</i>
<i>RRestDS</i>	<i>Regents Restoration Drama Series</i>
<i>RS</i>	<i>Research Studies</i>
<i>RUO</i>	<i>Revue de L'Université d'Ottawa</i>
<i>SAB</i>	<i>South Atlantic Bulletin</i>
<i>SAC</i>	<i>Studies in the Age of Chaucer</i>
<i>SAF</i>	<i>Studies in American Fiction</i>
<i>SagaB</i>	<i>Saga Book of the Viking Society for Northern Research</i>
<i>SAntS</i>	<i>Studia Anthroponymica Scandinavica</i>
<i>SAP</i>	<i>Studia Anglica Posnaniensia</i>
<i>SAQ</i>	<i>South Atlantic Quarterly</i>
<i>SatR</i>	<i>Saturday Review</i>
<i>SAU</i>	<i>Studia Anglistica Uppsaliensis</i>
<i>SB</i>	<i>Studies in Bibliography</i>
<i>SBHC</i>	<i>Studies in Browning and His Circle</i>
<i>SBHT</i>	<i>Studies in Burke and His Time</i>
<i>SBL</i>	<i>Studies in Black Literature</i>
<i>SCB</i>	<i>South Central Bulletin</i>
<i>SCER</i>	<i>Society for Critical Exchange Report</i>
<i>SCJ</i>	<i>The Sixteenth Century Journal</i>
<i>SCL</i>	<i>Studies in Canadian Literature</i>
<i>ScLJ</i>	<i>Scottish Literary Journal: A Review of Studies in Scottish Language and Literature</i>
<i>ScLJ(S)</i>	<i>Scottish Literary Journal Supplement</i>
<i>SCN</i>	<i>Seventeenth-Century News</i>
<i>SCR</i>	<i>South Carolina Review</i>
<i>ScS</i>	<i>Scandinavian Studies</i>
<i>SDR</i>	<i>South Dakota Review</i>
<i>SECC</i>	<i>Studies in Eighteenth-Century Culture</i>
<i>SED</i>	<i>Survey of English Dialects</i>
<i>SEL</i>	<i>Studies in English Literature</i>
<i>SEL</i>	<i>Studies in English Literature 1500–1900 (Rice University)</i>
<i>SEIng</i>	<i>Studies in English Linguistics (Tokyo)</i>
<i>SELit</i>	<i>Studies in English Literature (Japan)</i>
<i>SF&R</i>	<i>Scholars' Facsimiles and Reprints</i>
<i>SFQ</i>	<i>Southern Folklore Quarterly</i>
<i>SH</i>	<i>Studia Hibernica (Dublin)</i>
<i>ShakS</i>	<i>Shakespeare Studies (Tennessee)</i>
<i>ShN</i>	<i>Shakespeare Newsletter</i>
<i>SHR</i>	<i>Southern Humanities Review</i>
<i>ShS</i>	<i>Shakespeare Survey</i>
<i>ShStud</i>	<i>Shakespeare Studies (Tokyo)</i>
<i>SIcon</i>	<i>Studies in Iconography</i>
<i>SIM</i>	<i>Studies in Music</i>
<i>SIR</i>	<i>Studies in Romanticism</i>

<i>SJH</i>	<i>Shakespeare-Jahrbuch</i> (Heidelberg)
<i>SJW</i>	<i>Shakespeare-Jahrbuch</i> (Weimar)
<i>SL</i>	<i>Studia Linguistica</i>
<i>SLang</i>	<i>Studies in Language</i>
<i>SLitl</i>	<i>Studies in the Literary Imagination</i>
<i>SLJ</i>	<i>South Literary Journal</i>
<i>SM</i>	<i>Speech Monographs</i>
<i>SMC</i>	<i>Studies in Medieval Culture</i>
<i>SMed</i>	<i>Studi Medievali</i>
<i>SMy</i>	<i>Studia Mystica</i>
<i>SN</i>	<i>Studia Neophilologica</i>
<i>SNL</i>	<i>Satire Newsletter</i>
<i>SNNTS</i>	<i>Studies in the Novel</i> (North Texas State University)
<i>SOA</i>	<i>Sydsvenske Ortnamnssällskapets Årsskrift</i>
<i>SoQ</i>	<i>The Southern Quarterly</i>
<i>SoR</i>	<i>Southern Review</i> (Louisiana)
<i>SoRA</i>	<i>Southern Review</i> (Adelaide)
<i>SP</i>	<i>Studies in Philology</i>
<i>Sphinx</i>	<i>The Sphinx: A Magazine of Literature and Society</i>
<i>SpM</i>	<i>Spicilegio Moderno</i>
<i>SPSRA</i>	<i>Sel. Papers of the Shakespeare and Renaissance Assoc. of W. Va.</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SR</i>	<i>Sewanee Review</i>
<i>SRen</i>	<i>Studies in the Renaissance</i>
<i>SRO</i>	<i>Shakespearean Research Opportunities</i>
<i>SRS</i>	Salzburg Renaissance Studies
<i>SSAA</i>	Salzburg Studien zur Anglistik und Americanistik
<i>SSE</i>	Swiss Studies in English
<i>SSELER</i>	Salzburg Studies in English Literature: Elizabethan and Renaissance
<i>SSELJDS</i>	Salzburg Studies in English Literature: Jacobean Drama Series
<i>SSELPDPT</i>	Salzburg Studies in English Literature: Poetic Drama and Poetic Theory
<i>SSELRR</i>	Salzburg Studies in English Literature: Romantic Reassessment
<i>SSEng</i>	<i>Sydney Studies in English</i>
<i>SSF</i>	<i>Studies in Short Fiction</i>
<i>SSL</i>	<i>Studies in Scottish Literature</i>
<i>SSMP</i>	<i>Stockholm Studies in Modern Philology</i>
<i>SSPDPT</i>	Salzburg Studies: Poetic Drama and Poetic Theory
<i>STC</i>	<i>Short-Title Catalogue</i>
<i>StHum</i>	<i>Studies in the Humanities</i>
<i>STQ</i>	<i>Steinbeck Quarterly</i>
<i>StrR</i>	<i>Structuralist Review</i>
<i>StTCL</i>	<i>Studies in Twentieth Century Literature</i>
<i>SUAS</i>	Stratford-upon-Avon Studies
<i>SUS</i>	<i>Susquehanna University Studies</i>
<i>SVEC</i>	<i>Studies on Voltaire and the Eighteenth Century</i>
<i>SWR</i>	<i>Southwest Review</i>

TC	<i>The Twentieth Century</i>
TCBS	<i>Transactions of the Cambridge Bibliographical Society</i>
TCL	<i>Twentieth Century Literature</i>
TD	<i>Themes in Drama</i>
TDR	<i>The Drama Review</i>
TEAS	<i>Twayne's English Authors Series</i>
THES	<i>Times Higher Education Supplement</i>
ThHS	<i>Theatre History Studies</i>
THIC	<i>Theatre History in Canada</i>
ThR	<i>Theatre Research International</i>
ThS	<i>Theatre Survey</i>
THY	<i>The Thomas Hardy Yearbook</i>
TJ	<i>Theatre Journal</i>
TJS	<i>Transactions of the Johnson Society</i>
TkR	<i>Tamkang Review</i>
TLS	<i>Times Literary Supplement</i>
TN	<i>Theatre Notebook</i>
TP	<i>Terzo Programma</i>
TPS	<i>Transactions of the Philological Society</i>
TQ	<i>Texas Quarterly</i>
TRB	<i>Tennyson Research Bulletin</i>
TRHS	<i>Transactions of the Royal Historical Society</i>
TriQ	<i>Tri-Quarterly</i>
TSB	<i>Tolkien Society Bulletin</i>
TSE	<i>Tulane Studies in English</i>
TSL	<i>Tennessee Studies in Literature</i>
TSLL	<i>Texas Studies in Literature and Language</i>
TSWL	<i>Tulsa Studies in Women's Literature</i>
TUSAS	<i>Twayne's United States Authors Series</i>
TYDS	<i>Transactions of the Yorkshire Dialect Society</i>
UCTSE	<i>University of Cape Town Studies in English</i>
UDQ	<i>University of Denver Quarterly</i>
UDR	<i>University of Dayton Review</i>
UE	<i>Use of English</i>
UEAPL	<i>UEA Papers on Linguistics</i>
UES	<i>Unisa English Studies</i>
ULR	<i>University of Leeds Review</i>
UMSE	<i>University of Mississippi Studies in English</i>
UOQ	<i>University of Ottawa Quarterly</i>
UR	<i>University Review (Kansas City)</i>
URev	<i>University Review (Dublin)</i>
USFLQ	<i>University of South Florida Language Quarterly</i>
USSE	<i>University of Saga Studies in English</i>
UTQ	<i>University of Toronto Quarterly</i>
UWR	<i>University of Windsor Review</i>
VN	<i>Victorian Newsletter</i>
VP	<i>Victorian Poetry</i>
VPR	<i>Victorian Periodicals Review</i>
VQR	<i>Virginia Quarterly Review</i>
VS	<i>Victorian Studies</i>

<i>VS</i> B	<i>Victorian Studies Bulletin</i>
<i>VWQ</i>	<i>Virginia Woolf Quarterly</i>
<i>WAL</i>	<i>Western American Literature</i>
<i>W&L</i>	<i>Women and Literature</i>
<i>WascanaR</i>	<i>Wascana Review</i>
<i>WC</i>	<i>World's Classics</i>
<i>WC</i>	<i>Wordsworth Circle</i>
<i>WCR</i>	<i>West Coast Review</i>
<i>WCWR</i>	<i>William Carlos Williams Review</i>
<i>WF</i>	<i>Western Folklore</i>
<i>WHR</i>	<i>Western Humanities Review</i>
<i>WLT</i>	<i>World Literature Today</i> (formerly <i>Books Abroad</i>)
<i>WLWE</i>	<i>World Literature Written in English</i>
<i>Wolfen- büttelerB</i>	<i>Wolfenbütteler Beiträge: Aus den Schätzen der Herzog August Bibliothek</i>
<i>WPCS</i>	<i>Working Papers in Cultural Studies</i>
<i>WS</i>	<i>Women's Studies: An Interdisciplinary Journal</i>
<i>WSCL</i>	<i>Wisconsin Studies in Contemporary Literature</i>
<i>WSJ</i>	<i>The Wallace Stevens Journal</i>
<i>WTW</i>	<i>Writers and their Work</i>
<i>WVUPP</i>	<i>West Virginia Bulletin: Philological Papers</i>
<i>WWRQ</i>	<i>Walt Whitman Review Quarterly</i>
<i>XUS</i>	<i>Xavier University Studies</i>
<i>YCC</i>	<i>Yearbook of Comparative Criticism</i>
<i>YER</i>	<i>Yeats Eliot Review</i>
<i>YES</i>	<i>Yearbook of English Studies</i>
<i>YFS</i>	<i>Yale French Studies</i>
<i>YPL</i>	<i>York Papers in Linguistics</i>
<i>YR</i>	<i>Yale Review</i>
<i>YULG</i>	<i>Yale University Library Gazette</i>
<i>YW</i>	<i>The Year's Work in English Studies</i>
<i>ZAA</i>	<i>Zeitschrift für Anglistik und Amerikanistik</i>
<i>ZCP</i>	<i>Zeitschrift für Celtische Philologie</i>
<i>ZDA</i>	<i>Zeitschrift für deutsches Altertum und deutsche Literatur</i>
<i>ZDL</i>	<i>Zeitschrift für Dialektologie und Linguistik</i>
<i>ZS</i>	<i>Zeitschrift für Sprachwissenschaft</i>

2. Publishers

AAAH	Acta Academiae Aboensis Humaniora, Abo, Finland
A&B	Allison & Busby, London
A&U	Allen & Unwin, London
A&W	Almqvist & Wiksell Int'l, Stockholm
AberdeenU	Aberdeen University, Aberdeen
Ab Hinav	Ab Hinav P, New Delhi
Abingdon	Abingdon Press, Nashville, Tenn.
ABL	Armstrong Browning Library, Baylor U, Texas
Abo	Abo Akademi, Abo, Finland
Academic	Academic Press, London
Academy	The Academy Press, Dublin
ACS	Assoc. of Canadian Studies, Toronto
Addison- Wesley	Addison-Wesley, Reading, Mass.
AF	Akademisk Forlag, Copenhagen
AFP	Assoc. Faculty P, London
Africana	Africana Pub. Co., New York
AK	Akademiai Kiado, Budapest
Al&Ba	Allyn & Bacon, Boston, Mass.
Albion	Albion, Appalachian State U, Boone, N.C.
AM	Aubier-Montaigne, Paris
AMAES	Association des médiévistes anglicistes de l'enseignement supérieur, Amiens
AMSP	AMS Press Inc., New York
AMU	Adam Mickiewicz U, Posnan
Anansi	Anansi Press, Toronto
Anvil	Anvil Press, London
APA	APA, Maarssen, Holland
Appletree	Appletree Press, Belfast
APS	American Philosophical Society, Philadelphia, Pa.
Aquarian	The Aquarian Press, Wellingborough, Northants.
Archon	Archon Books, Hamden, Conn.
Ariel	c/o BBC Publications, London
Arnold	Edward Arnold, London
ARS	Augustan Reprint Society
Aslib	Aslib, London
ASLS	Assoc. for Scottish Literary Studies
ASP	Applied Science Publishers Ltd, London
Athlone	Athlone Press, London
AUG	Acta Universitatis Gothoburgensis, Sweden
AUP	Associated University Presses, London
AUPG	American University Publishers Group Ltd, London
AUU	Acta Universitatis Umensis, Umeå, Sweden
AUUp	Acta Universitatis Upsaliensis, Uppsala, Sweden
Avebury	Avebury Press, Amersham, Bucks.
Avero	Avero Publs., Newcastle upon Tyne
BA	British Academy, London
Bagel	August Bagel Verlag, Düsseldorf

B&B	Boydell & Brewer, Woodbridge, Suffolk
B&E	Buchan & Enright, London
B&H	Bell & Hyman, London
B&N	Barnes & Noble, Totowa, N.J.
B&O	Burns & Oates, Tunbridge Wells, Kent
B&S	Benskin and Samuels, Edinburgh
BAR	British Archaeological Reports, Oxford
Barnes	A. S. Barnes, San Diego, Calif. and London
Batsford	B. T. Batsford, London
BBC	British Broadcasting Corporation, London
BClark	Brucoli Clark P, Columbia, S.C.
BCP	Bristol Classical Press, Bristol
Beck	C. H. Beck'sche Verlagsbuchhandlung, Munich
Belknap	Belknap Press, Cambridge, Mass.
Bellflower	Bellflower P, Case U, Cleveland, Ohio
Benjamins	John Benjamins, Amsterdam
Benn	Ernest Benn Ltd, London
BFI	British Film Institute, London
BGU	Bowling Green UP, Bowling Green, Ohio
Bilingual	Bilingual Press, Ypsilanti, Michigan
Bingley	Clive Bingley, London
BL	British Library, London
Blackie	Blackie & Sons, Glasgow
Black Moss	Black Moss P, Windsor, Ontario
Blackstaff	Blackstaff P, Belfast
Blackwell	Basil Blackwell, Oxford
Blackwood	William Blackwood, Edinburgh
Bl&Br	Blond & Briggs, London
Bloodaxe	Bloodaxe Books, Newcastle upon Tyne
BM	Bobbs-Merrill, Indianapolis, Ind.
Bodleian	The Bodleian Library, Oxford
Bodley	The Bodley Head, London
Bogle	Bogle L'Ouverture, London
BoiseU	Boise State UP, Boise, Ind.
Borealis	Borealis Press, Ottawa
Borgo	Borgo P, San Bernardino, Calif.
Bowker	R. R. Bowker Co., New York
Boyars	Marian Boyars, London and Boston, Mass.
Boydell	The Boydell Press, Woodbridge, Suffolk
Brewer	D. S. Brewer, Cambridge (an imprint of Boydell & Brewer and Rowman & Littlefield)
Brill	E. J. Brill, Leiden
Brilliance	Brilliance Books, London
BrownU	Brown UP, Providence, R.I.
BSU	Ball State UP, Muncie, Ind.
BuckU	Bucknell UP, Lewisburg, Pa.
Burnett	Burnett Books, London
CAAS	Connecticut Academy of Arts and Sciences, Newhaven, Conn.
C&G	Carroll & Graf, New York,
Cairns	Francis Cairns, Liverpool

Calder	Calder Press, London
C&W	Chatto & Windus, London
Cape	Jonathan Cape, London
Carcanet	The New Carcanet Press, Manchester, Lancs.
Carleton	Carleton UP, Ottawa
Cass	Frank Cass, London
Cassell	Cassell & Co., London
Cave	Geoffrey Cave Associates, London
CBA	Council for British Archaeology
CCP	Canadian Children's P, Guelph
CDSH	Centre de Documentation Sciences Humaines, Paris
Century	Century P Co., London
Ceolfrith	Ceolfrith Press, Sunderland, Tyne and Wear
CFA	Canadian Fed. for the Humanities
C-H	Chadwyck-Healey, Cambridge
CH	Croom Helm, London
Champion	Librairie Honore Champion, Paris
Christendom	Christendom Publications, Front Royal, Va.
Chronicle	Chronicle Books, San Francisco, Calif.
Clarendon	The Clarendon Press, Oxford
Clark	T. & T. Clark, Edinburgh
CMERS	Center for Medieval and Early Renaissance Studies, Binghamton, N.Y.
CML	William Andrews Clark Memorial Library, Los Angeles
CMST	Centre for Medieval Studies, Toronto
Colet	John Colet P, U.S.A.
Collins	William Collins & Sons, London
ColU	Columbia UP, New York
Comedia	Comedia Publishing Group, London
Compton	The Compton Press, Tisbury, Wilts.
Constable	Constable & Co. Ltd, London
Corgi	Corgi Books, London
Cormorant	Cormorant Press, Victoria, B.C.
CornU	Cornell UP, Ithaca, N.Y.
Crossroad	Crossroad, New York
CSS	Charles Scribner's Sons, New York
CSU	Cleveland State University, Cleveland, Ohio
Cuff	Harry Cuff Publications, St John's, Newfoundland
CUP	Cambridge University Press, Cambridge
CWU	Carl Winter Universitätsverlag, Heidelberg
Da Capo	Da Capo Press, New York
D&C	David & Charles, Newton Abbot, Devon
Dalkey	Dalkey Archive P, Elmwood Park, Ill.
Dawson	William Dawson, Folkestone, Kent
DBP	Drama Book P, New York
De Graaf	De Graaf, Nieuw Koup, NL
Dent	J. M. Dent, London
Deutsch	André Deutsch, London
Didier	Didier-Erudition, Paris
Dobson	Dennis Dobson, London

Dolmen	Dolmen Press, Dublin
Donald	John Donald, Edinburgh
Doubleday	Doubleday, Garden City, N.Y.
Dove	Dove, Sydney
Dover	Dover Publications, New York
Duckworth	Gerald Duckworth, London
DukeU	Duke UP, Durham, N.C.
Duquesne	Duquesne UP, Pittsburgh, Pa.
Dutton	E. P. Dutton, New York
DWT	Dr Williams's Trust, London
EA	English Association, London
ECWP	ECW Press, Downsview, Ontario
Eden	Eden Press, St Albans, Vt, and Montreal
EdinU	Edinburgh University Press, Edinburgh
Eerdmans	Eerdmans, Grand Rapids, Mich.
EETS	Early English Text Society, distrib. by OUP, Oxford
Ember	Ember Press, Furzeham, Brixham, South Devon
Enitharmon	Enitharmon P, London
EPNS	English Place-Name Society, Nottingham
Eriksson	Paul Eriksson, Middlebury, Vt
ESL	Edizione di Storia e Letteratura, Rome
EUL	Edinburgh University Library, Edinburgh
Europa	Europa Publications, London
Eyre	Eyre Methuen, London
Faber	Faber & Faber, London
F&S	Feiffer & Simons, London and Amsterdam
FDU	Fairleigh Dickinson UP, Madison, N.J.
Fine	Donald Fine Inc, New York
Fink	Fink Verlag, Munich
Flammarion	Flammarion, Paris
Fontana	Fontana Books, London
FordU	Fordham UP, New York
Foris	Foris Publications, Dordrecht
Fortress	Fortress Press, Philadelphia, Pa.
Francke	Francke Verlag, Berne
Franklin	Burt Franklin, New York
Freundlich	Freundlich Books, New York
Fromann- Holzboog	Fromann-Holzboog, Stuttgart-Bad Comstatt
FWP	Falling Wall Press, Bristol
Gale	Gale Research Co., Detroit, Mich.
Galilée	Galilée, Paris.
Gallimard	Gallimard, Paris
G&M	Gill & Macmillan, Dublin
Garland	Garland Publishing Co., New York
GlasU	Glasgow UP, Glasgow
Gleerup	C. W. K. Gleerup, Lund, Sweden and Melbourne
Gollancz	Victor Gollancz, London
Granada	Granada Publishing, St Albans, Herts.
Grasset	Grasset, Paris

Grassroots	Grassroots, London
Greenhalgh	J. Greenhalgh, Eastcote, Middlesex
Greenwood	Greenwood Press, Westport, Conn.
Groos	Julius Groos Verlag, Heidelberg
Grüner	Verlag B.R. Grüner, Amsterdam
Gruyter	Walter de Gruyter, Berlin
Hale	Robert Hale, London
Hall	G. K. Hall, Boston, Mass.
J Hall	James Hall, Leamington Spa, Warks.
H&I	Hale & Iremonger, Melbourne
H&M	Holmes & Meier, London
H&S	Hodder & Stoughton, London
H&W	Hill & Wang, New York
Harbour	Harbour P, Madeira Pk, B.C.
Harper	Harper & Row, New York
Harvard	Harvard UP, Cambridge, Mass.
Harvester	Harvester Press, Hassocks, Sussex
HBJ	Harcourt, Brace, Jovanovich, New York and London
Heath	D. C. Heath & Co., Lexington, Mass.
Heinemann	William Heinemann, London
Herbert	Herbert P, London
HH	Hamish Hamilton, London
Hogarth	Hogarth Press, London
Holt	Holt, New York
Howard	Howard UP, Washington, D.C.
HRW	Holt, Rinehart & Winston Inc., New York
HUL	Hutchinson University Library, London
Humanities	Humanities Press, Atlantic Highlands, N.J.
Huntington	Huntington Library, San Marino, Calif.
Hutchinson	Hutchinson & Co. Ltd, London
IAP	Irish Academic Press, Dublin
IHA	IHA, Waterloo, Ontario
Imago	Imago Imprint Inc., New York
IndU	Indiana UP, Bloomington, Ind.
IntUP	International U Presses, New York
ISU	Iowa State UP, Ames, Iowa
IUP	Indiana U of Penn. P, Indiana, Pa.
Ivon	Ivon Publishing House, Bombay
JHU	Johns Hopkins UP, Baltimore, Md.
Joseph	Michael Joseph, London
Journeyman	The Journeyman Press, London
JT	James Thin, Edinburgh
Junction	Junction Books Ltd, London
Jupiter	Jupiter P, Lake Bluff, Ill.
JyväskyläU	U of Jyväskylä, Jyväskylä, Finland
K&W	Kaye & Ward, London
Kardo	Kardo, Coatbridge, Scotland
Karoina	Karoina P, Ann Arbor, Mich.
Kenkyusha	Kenkyusha, Tokyo

Kensal	Kensal P, Windsor Forest, Berks.
KenyaLB	Kenya Literature Bureau, Nairobi
Kinseido	Kinseido, Tokyo
Klostermann	Vittorio Klostermann, Frankfurt-am-Main
Kraus	Kraus Int'l Publications, Millwood, N.Y.
LA	Library Assoc, London
Lake View	Lake View P, Chicago, Ill.
L&W	Lawrence and Wishart, London
Lang	Peter D. Lang, Frankfurt-am-Main and Bern
Laurier	Wilfred Laurier UP, Waterloo, Ontario
LC	Library of Congress
LCP	Loras College Press, Dubuque, Iowa
Lexik	Lexik House, Cold Springs, Ill.
LH	Percy Lund Humphries & Co. Ltd, London
Liberty	Liberty Classics, Indianapolis, Ind.
Longman	Longman Group Ltd, London
LSU	Louisiana State UP, Baton Rouge, La.
LUP	Loyola U, Chicago, Ill.
Lymes	The Lymes Press, London
MAA	Medieval Academy of America, Cambridge, Mass.
Macdonald	Macdonald, Edinburgh
MacdonaldCo	Macdonald & Co., London
McGraw-Hill	McGraw-Hill, New York
Macmillan	Macmillan, London
MacNutt	R. MacNutt Ltd, Tunbridge Wells, Kent
Mc-Q	McGill-Queen's UP, Kingston and Montreal
Mainstream	Mainstream P, Edinburgh
M&E	Macdonald & Evans, Estover, Plymouth, Devon
Maney	W. S. Maney & Sons, Leeds, Yorks.
Mansell	Mansell Publishers Ltd, London
ManU	Manchester UP, Manchester, Lancs.
Mayflower	Mayflower Books, London
MB	Mitchell Beazley London Ltd, London
ME	M. Evans, New York
Methuen	Methuen, London
MH	Michael Haag, London
MHRA	Modern Humanities Research Association, London
MidNAG	Mid Northumberland Arts Group, Ashington, Northumberland
Milner	Milner, London
Minuit	Edition de Minuit, Paris
MIP	Medieval Inst. Publs, WMU, Kalamazoo, Mich.
MITP	Massachusetts Inst. of Technology Press, Cambridge, Mass.
MLA	Modern Language Association of America, New York
Moonraker	Moonraker Press, Bradford-on-Avon, Avon
Moreanum	Moreanum, Angers, Celex, France
Morrow	William Morrow & Co., New York
Mouton	Mouton & Co., The Hague, Paris and New York
MR	Martin Robertson, Oxford

MRS	Medieval and Renaissance Society, North Texas State U, Denton, Texas
MRTS	MRTS, Binghamton, N.Y.
MSU	Memphis State UP, Memphis, Tenn.
Muller	Frederick Muller, London
Murray	John Murray, London
NAL	New American Library, New York
Narr	Gunter Narr Verlag, Tübingen
NBB	New Beacon Books, London
ND	New Directions, New York
NEL	New English Library, London
NeWest	Ne West P, Edmonton, Alberta
N-H	Nelson-Hall, Chicago, Ill.
NHPC	North Holland Publishing Co., Amsterdam and New York
Niemeyer	Max Niemeyer, Tübingen
Nijhoff	Martinus Nijhoff, The Hague
NIU	Northern Illinois UP, De Kalb, Ill.
NLB	New Left Books, London
NLP	New London Press Inc., Dallas, Texas
NorthU	Northeastern University, Boston, Mass.
Northwestern	Northwestern UP, Evanston, Ill.
Norton	W. W. Norton & Co. Inc., New York
NPP	North Point P, San Francisco
NSP	New Statesman Publishing Co., New Delhi
NUP	National U Pub. Kennikat P, Port Washington, N.Y.
NUU	New U of Ulster, Coleraine
NYPL	New York Public Library, New York
NYU	New York UP, New York and London
O&B	Oliver and Boyd, Edinburgh
Oasis	Oasis Books, London
O'Brien	The O'Brien Press, Dublin
Octopus	Octopus Books, London
OdenseU	Odense U, Odense
OEColl	Old English Colloquium, Berkeley, Calif.
Offord	John Offord Pubs., Eastbourne, Sussex
OhioU	Ohio UP, Athens, Ohio
Olschki	Leo S. Olschki, Firenze
Open Books	Open Books Pub. Ltd, Shepton Mallet, Somerset
OpenU	Open University Education Enterprises Ltd, Milton Keynes
OPP	Oxford Polytechnic P, Oxford
Orbis	Orbis Books, London
Oriel	Oriel Press (RKP), Stocksfield, Northumberland
Oryx	Oryx Press, Phoenix, Arizona
OSU	Ohio State UP, Columbus, Ohio
OTP	Oak Tree Press, London
OUP	Oxford University Press, Oxford
OUPM	OUP, Melbourne
Owen	Peter Owen, London
Pacifica	Press Pacifica, Waipahu, Hawaii
Pan	Pan Books Ltd, London

Pandora	Pandora P, London
Pantheon	Pantheon, New York
Paulist	Paulist Press, New York
Peachtree	Peachtree P, Atlanta, Ga.
Penguin	Penguin Books, Harmondsworth, Middx.
Penumbra	Penumbra P, Moonbeam, Ontario
Pergamon	Pergamon Press, Oxford
Permanent	Permanent P, Sag Harbour, N.Y.
PH	Prentice-Hall Inc., Englewood Cliffs, N.J.
PHI	Prentice-Hall International, Hemel Hempstead, Herts.
Pickwick	Pickwick Pubs., Alison Park, Pa.
Pilgrim	Pilgrim Books, Norman, Okla.
PIMS	Pontifical Institute of Mediaeval Studies, Toronto
Pinter	Francis Pinter (Pubs.) Ltd, London
Plenum	Plenum Press, London and New York
Pluto	Pluto P, London
Polter	Clarkson N. Polter, New York
Poplar	Poplar Press, Bowling Green, Ohio
Porcepic	Press Porcepic, Victoria and Toronto
Princeton	Princeton UP, Princeton, N.J.
Prior	George Prior, London
PRO	Public Record Office, London
Profile	Profile Books, Windsor, Bucks
ProgP	Progressive Publishers, Calcutta
PSU	Pennsylvania State UP, University Park, Pa.
Pucker	Puckerbrush Press, Orono, Maine
PUF	Presses Universitaire de France, Paris
PurdueU	PurdueU Press, Lafayette, Ind.
Pustet	Friedrich Pustet, Regensburg
PWP	Poetry Wales P, Ogmores by Sea, Mid-Glam.
Quartet	Quartet Books, London
RA	Royal Academy, London
R&B	Rosenkilde & Bagger, Copenhagen
R&L	Rowman & Littlefield, Totowa, N.J.
RandomH	Random House, New York
Ravan	Ravan P, Johannesburg
Rebel	The Rebel Press, Bideford, Devon
Reference	Reference P., Toronto
Regents	Regents Press of Kansas, Lawrence, Kansas
Reidel	D. Reidel Publishing Co., Dordrecht, Boston and London
Remak	Remak, Alblasterdam, The Netherlands
RH	Ramsay Head Press, Edinburgh
RKP	Routledge & Kegan Paul, London
Robson	Robson Books, London
Rodopi	Rodopi, Amsterdam
RoehamptonI	Roehampton Institute, London
RS	The Royal Society, London
RSL	Royal Society of Literature, London
RSVP	Research Society for Victorian Periodicals, Leicester
Rutgers	Rutgers UP, New Brunswick, N.J.

SA	Sahityu Akademi, New Delhi
SAI	Sociological Abstracts Inc., Ann Arbor, Mich.
Salamander	Salamander Books, London
S&D	Stein & Day, Briarcliff Manor, N.Y.
S&M	Sun and Moon P, College Pk, Md.
S&S	Simon & Schuster, New York
S&W	Secker & Warburg, London
SAP	Scottish Academic Press, Edinburgh
S-B/Francke	Schwann-Bagel/Francke, Düsseldorf
Scarecrow	Scarecrow Press, Metuchen, N.J.
Scolar	Scolar Press, London
Seafarer	Seafarer Books, London
Seuil	Editions du Seuil, Paris
SF&R	Scholars' Facsimiles and Reprints, Delmar, N.Y.
SH	Somerset House, Teaneck, N.J.
Sheldon	Sheldon P, London
Shoe String	Shoe String P, Hamden, Conn.
SIU	Southern Illinois UP, Carbondale and Edwardsville, Ill.
Sleepy Hollow	Sleepy Hollow P, Tarrytown, N.Y.
SLG	SLG Press, Oxford
Smythe	Colin Smythe, Gerrards Cross, Bucks.
SNLS	Society for New Language Study, Denver, Colo.
SonoNis	SonoNis P, Victoria
Souvenir	Souvenir P, London
SPCK	SPCK, London
Spokesman	Spokesman P, Nottingham
SSA	Steinbeck Society of America, Muncie, Ind.
SSAB	Sprachförlaget Skriptor AB, Stockholm
Stanford	Stanford UP, Palo Alto, Calif.
Star	Star Books, W. H. Allen, London
Station Hill	Station Hill, Barrytown, N.Y.
StDL	St Deiniol's Library, Hawarden, Clwyd
Steiner	Franz Steiner, Weisbaden
Sterling	Sterling, New York
Sterling ND	Sterling P., New Delhi
St Martin's	St Martin's P, New York
Stockwell	Arthur H. Stockwell Ltd, Ilfracombe, Devon
Stormont	Stormont House, Mercer Island, Wash.
StPB	St Paul's Bibliographies, Godalming, Surrey
STR	Society for Theatre Research, London
Strauch	R.O.U. Strauch, Ludwigsburg
SUNY	State University of New York Press, Hampshire Station, Md.
Sutton	Alan Sutton, Gloucester, Glos.
Swallow	Swallow P, Athens, Ohio
SydneyU	Sydney UP, Sydney
Syracuse	Syracuse UP, Syracuse, N.Y.
Tabb	Tabb House, Padstow, Cornwall
T&H	Thames & Hudson, London
Tantivy	Tantivy P, London and San Diego, Calif.
Tavistock	Tavistock Press, London and New York

TCP	Three Continents P, Washington, D.C.
TCUP	Texas Christian UP, Fort Worth, Texas
Tecumseh	Tecumseh P, Ottawa
Telos	Telos P Ltd, St Louis, Mo.
TexA&M	Texas A & M UP, College Station, Texas
Thimble	Thimble P, Stroud
Thornes	Stanley Thornes, Cheltenham
Toucan	Toucan Press, St Peter Port, Guernsey, C.I.
Touzot	Jean Touzot, Paris
TPF	Tranon Press Facsimiles, London
Transaction	Transaction, New Brunswick, N.J.
TTP	Texas Technical Press, Lubbock, Texas
TurkuU	Turku U, Finland
Twayne	Twayne Publishers, Boston, Mass.
UAB	U of Aston in Birmingham, Works.
UAla	U of Alabama P, University, Ala.
UBCP	U of British Columbia, Vancouver
UBergen	U of Bergen, Norway
UBrno	J. E. Purkyne U of Brno, Brno
UCal	U of California P, Berkeley, Calif.
UChic	U of Chicago P, Chicago, Ill.
UCopen	U of Copenhagen P, Copenhagen
UDel	U of Delaware P, Newark, Del.
UDur	U of Durham
UESsex	U of Essex P, Colchester, Essex
UExe	U of Exeter P, Exeter, Devon
UFlor	UP of Florida, Gainesville, Fla.
UFlors	U of Florida State, Tallahassee, Fla.
UGal	U of Galway, Galway
UGeo	U of Georgia P, Athens, Ga.
UGhent	Rijksuniversiteit de Gent, Ghent
UGoth	U of Gothenburg
UHull	U of Hull, Hull
UIll	U of Illinois P, Urbana, Ill.
UKan	U of Kansas P, Lawrence, Kansas
UKen	U of Kentucky P, Lexington, K.
ULaval	Les Presses de l'Université Laval, Quebec
ULEeds	U of Leeds P, Leeds, Yorkshire
ULEics	U of Leicester P, Leicester
ULille	U de Lille, Villeneuve d'Ascq
ULiv	U of Liverpool P, Liverpool, Lancs.
Ulster	U of Ulster
UMass	U of Massachusetts P, Amherst, Mass.
Umeå	Umeå Universitetsbibliotek, Umeå
UMI	University Microfilms International Ltd, Ann Arbor, Mich.
UMich	U of Michigan P, Ann Arbor, Mich.
UMinn	U of Minnesota P, Minneapolis, Minn.
UMIRes	UMI Research P, Ann Arbor, Mich.
UMiss	U of Missouri P, Columbia, Mo.
UMissip	UP of Mississippi, Jackson, Miss.

UMysore	U of Mysore P, Mysore
UNancy	Presses Universitaires de Nancy
UNC	U of North Carolina P, Chapel Hill, N.C.
UND	U of Notre Dame, Notre Dame, Ind. and London
Undena	Undena Publications, Malibu, Calif.
UNeb	U of Nebraska P, Lincoln, Neb.
Ungar	Frederick Ungar, New York
UNM	U of New Mexico, Albuquerque, N. Mex.
UNott	U of Nottingham P, Nottingham
UOkla	U of Oklahoma P, Norman, Okla.
UOslo	U of Oslo
UOttawa	U of Ottawa P, Ottawa
UPA	UP America, Washington, D.C.
UParis	U of Paris
UPenn	U of Pennsylvania P, Philadelphia, Pa.
UPitt	U of Pittsburgh P, Pittsburgh, Pa.
UPNE	UP of New England, Hanover, N.H. and London
Uppsala	U of Uppsala, Uppsala
UPValery	U Paul Valery, Montpellièr
UQueen	U of Queensland, St Lucia, Queensland
USalz	U of Salzburg, Salzburg
USC	U of South Carolina P, Columbia, S.C.
USussex	U of Sussex, Brighton, Sussex
USzeged	U of Szeged, Hungary
UTenn	U of Tennessee, Knoxville, Tenn.
UTex	U of Texas P, Arlington, Texas
UTor	U of Toronto P, Toronto
UVerm	U of Vermont, Burlington, Vt.
UVict	U of Victoria, Victoria, B.C.
UWales	U of Wales P, Cardiff
UWash	U of Washington P, Seattle, Wash.
UWisc	U of Wisconsin P, Madison, Wis.
UWiscM	U of Wisconsin, Milwaukee, Wis.
Valentine	Valentine Publishing & Drama Co., Rhinebeck, N.Y.
Vehicule	Vehicule P, Montreal
Verso	Verso Books, London
Viking	Viking Press, New York
Virago	Virago Press, London
Virginia	Virginia UP, Charlottesville, Va.
Vision	Vision Press, London
VLB	VLB, Montreal
VR	Variorum Reprints, London
Vrin	Vrin, Paris
W&N	Weidenfeld & Nicholson, London
Waterloo	Waterloo UP, Waterloo, Ontario
WB	Wissenschaftliche Buchgesellschaft, Darmstadt
Webb&Bower	Webb & Bower, Exeter, Devon
Wesleyan	Wesleyan UP, Middletown, Conn.
West	West, St Paul, Minn.
Whiteknights	Whiteknights P, U of Reading, Berks.

Whitston	Whitston Publishing Co. Inc., Troy, N.Y.
WHP	Warren House Press, North Walsham, Norfolk
Wildwood	Wildwood House, London
Wiley	John Wiley & Sons, Melbourne
Wilson	Philip Wilson, London
Windward	Windward Press, London
Winthrop	Winthrop Publishers Inc., Cambridge, Mass.
WLU	Wilfred Laurier UP, Waterloo, Ont.
WMU	Western Michigan U, Kalamazoo, Mich.
Wolfhound	Wolfhound Press, Dublin
Wombat	The Wombat Press, Wolfville, Nova Scotia
Woolf	Cecil Woolf, London
WoolmerB	Woolmer/Brotherson Ltd, Revere, Pa.
WP	Women's P, London
WSU	Wayne State UP, Detroit, Mich.
WVU	West Virginia UP, Morgantown, W. Va.
WWU	Western Washington University, Bellingham, Wash.
Yale	Yale UP, New Haven, Conn.
Yamaguchi	Yamaguchi, Kyoto
York	University of York, Yorks.
YorkP	York P, Fredricton, N.B.
Zomba	Zomba Books, London

Literary History and Criticism: General Works

PETER DAVISON

1. Surveys and Reference Works

*The Cambridge Guide to English Literature*¹ by Michael Stapleton has been savagely mauled by reviewers. One, Nicholas Shrimpton (in *The Sunday Times*) went so far as to ask 'what a university press is doing lending its name to this dog's breakfast'. One feels about the *Guide* as one would about a facsimile revealed by spot-checks to be inaccurate: the whole must be rejected even though it must contain much that would be useful if it could be trusted. The Orwell entry will suffice to show the problem.

Despite what the entry tells us, Orwell did not do well at Eton and he did not write one of his essays about the college: both statements must refer to St Cyprian's, which is not mentioned. To say he made his way back to England from Paris after working there for eighteen months 'as best he could' implies something or other – desperate or romantic – that can hardly be sustained. He probably did no more than write home for the fare. To say 'a period of destitution followed until his work was accepted by *The Adelphi* in 1930' incorrectly suggests that thereafter this was no longer so, and such livelihood as he did gain did not result from his becoming a regular contributor to that journal to 1935, as seems to be implied. It is misleading – and almost comic – to say that *Burmese Days* 'enabled him to leave London and become a modest shop-keeper in the country': what impression must that give to those who do not know the facts? It was Gollancz and not the Left Book Club who commissioned *The Road to Wigan Pier*; the Left Book Club only selected the book after Orwell had left to fight in Spain. However, it is true that the four-volume *Collected Essays, Journalism and Letters* contains over two hundred items: but the author could more pointedly have said 'over five hundred'.

That is surely enough without considering the entry's lack of balance, for example, and this for an author as well documented as Orwell. What reliance can be placed on such a *Guide*? Even its sense of proportion is hopelessly astray. I am a great admirer of O'Casey's *Juno and the Paycock* and *The Plough and the Stars*, but to give them almost four and a half columns but to devote less than three to the whole tetralogy of *Richard II*, *1 and 2 Henry IV*, and *Henry V* is incongruous – and to devote a dozen lines to the masque is absurd. Not a *Guide* to be trusted.

1. *The Cambridge Guide to English Literature*, by Michael Stapleton. CUP. pp. xi + 993; illus. £15.

The awkwardness of the title, *Domestic Tragedy in English Brief Survey*², and its seeming ill-placement in the series, Poetic Drama and Poetic Theory, bodes no good for the book so described. The last two words of the title are on a separate line of the title-page but is this typographic convenience, or in lieu of a colon after 'English' – or are all six words intended to be 'the title'? The contents are as awkwardly imbalanced. The first twenty-one pages define domestic tragedy but lack the elegance and sharpness of Allardyce Nicoll's outline of the tradition from Heywood to O'Casey in *A History of English Drama*, CUP, 1955, ii, 2 (which is quoted). Pages 22–91 are devoted to the beginnings of the genre to 1731 – the date given for the rise of sentimental drama. There are then no fewer than 126 pages devoted to George Lillo – not far short of one-third of the text of the whole book. Did the book begin as a thesis on Lillo? Lillo is followed by twenty-five pages on English Domestic Tragedy from 1731 to 1800; nearly thirty on the nineteenth century, including developments on the European continent; eighteen pages on the twentieth century in general; then thirty-four on 'England and Ireland' and rather more than twice as many on domestic tragedy in America. There is a sixteen-page conclusion, a bibliography, and an index.

Hardly a statement is made unless it is supported by a critical or scholarly reference (either a sign of a thesis or lack of confidence) and the authors on their own offer such banalities as this in the page devoted to Strindberg: 'Less influential but often of equal quality were the plays of Ibsen's Swedish contemporary, August Strindberg. Where Ibsen's realism quietly probed the weaknesses of modern life [*Hedda Gabler*?], Strindberg's realism violently probed.' Strindberg 'even dared to upset and threaten his viewers' (p. 272). In contrast to the attention given to Lillo, it is practicable to quote in full what is said of Galsworthy's *Strife* even within the confines of such a brief review as this:

Strife (1909) depicts a labor struggle in a small English town. Galsworthy is more sympathetic to both sides in this controversy than Gerhart Hauptmann was in his similar work *The Weavers* (1892).

Even more remarkable is the total omission of one of the best of twentieth-century tragedies, Elmer Rice's *The Adding Machine*. Rice gets no more than two very brief references for *Street Scene*. It is hardly surprising, therefore, that, say, Australian contributions in this field are ignored. O'Neill is given some attention but one of his most powerful domestic tragedies, *Desire Under the Elms*, gets no more attention than that, like Sidney Howard's *They Knew What They Wanted*, it 'is a modern variation of the Tristan and Isolde theme' with 'Oedipal overtones and ends in unrelenting tragedy'. Bond is not mentioned, nor is Robert Ardrey – surely *Jeb* should find a place?, nor is Langston Hughes – what of *Mulatto*?, nor that most moving of contemporary domestic dramas (perhaps it is not tragedy?), *A Day in the Death of Joe Egg*. Unsurprisingly perhaps, Pinter puzzles the authors.

When a play is discussed in some detail there is no certainty that its most intriguing characteristics will be noted. Thus, the death-bed scene of *A Woman Killed with Kindness* is described and quoted from, but no mention is made of Nick's humour nor its function. Nor is the ironic double plot consi-

2. *Domestic Tragedy in English Brief Survey*, by Ada Lou and Herbert L. Carson. SELPDPT 67. USalz (1982). 2 vols. pp. x + 465.

dered. Of course, many plays *are* listed; there is a fair amount on two of Lillo's plays; and many quotations from historical and critical accounts, but that it makes a worth-while contribution to scholarship or understanding I doubt. What does one make of authorial tact and sensitivity when faced with this sort of thing: 'After a pause for World War II, American dramatists again turned to the tragedy of ordinary individuals' (p. 339)?

It is rather too easy to be dismissive of survey volumes of immense scope such as *The Land and Literature of England: A Historical Account*³, by Robert M. Adams. In fact, this is a quite notable achievement, especially as it is the work of a single person. It aims to reveal the history – political, social, and intellectual – underlying English literature. A great deal of information is provided – even more than the volume's tightly set pages would suggest – and this is presented lucidly, unpretentiously, and often with some wit. There are, for example, a sharp summing-up of the quarrel between the ancients and moderns; neat summaries of, say, Tudor translations, the bitterness of those who served in and survived the 1914–18 war, the burning of heretics in the time of Queen Mary, and William Morris, to pick from here and there in the volume; there is a clever skirting of the pitfalls attendant on a discussion of such tricky subjects as The School of Night and the Elizabethan Stage. The approach is direct and often counterpointed by footnotes which are themselves sharply observed little cameos – those on Winston Churchill and the cutting back of holidays at the time of the growth of the Protestant ethic caught my eye.

It is a temptation in such works to give relatively more attention to the unfamiliar than to the well known. It is, perhaps, a temptation into which an author might fall with some justification. Thus, Thomas Middleton gets pretty short shrift: no more than the mention of his (sole) authorship of *The Changeling*, whereas Mary Astell has nearly five lines. She deserves the attention she gets, but Middleton, and, indeed, all the drama between 1600 and 1640 is passed over too cursorily. It is surely unsatisfactory to conclude this section with, 'still, the passionate, somber melancholy of the Jacobean tragedies is a cultural fact to be pondered': the reader of such a survey needs prompting in his or her pondering.

Such patchiness is inevitable; it is not wholly unwelcome and it ought not to disguise the considerable success of the survey. The one, to me, obvious omission, especially as Adams begins the book by referring to these 'rock-bound, rain-drenched islands', is the part the weather may have played in effecting cultural change, in preparing the ground (literally) for the Renaissance (as suggested by Professor Hubert Lamb in *Climate: Present, Past and Future*, two volumes, 1972 and 1977).

One does not know whether to speak of the industrious Gale Research Company or the Gale Research Industry. There is a sense of frenetic mass production about their volumes that flood the market that rather undervalues the word 'research'. Indeed, in a way they serve to undermine 'research' so far as that word is misused at the undergraduate level, for they are designed to provide short cuts to what the jargon likes to refer to as 'in-depth' study and which is usually anything but. The temptation is to deplore them but though

3. *The Land and Literature of England: A Historical Account*, by Robert M. Adams. Norton. pp. xv + 556. \$29.95.

they are not an unmixed blessing, that would be a mistake. They can serve a useful function in making available to those many students with only ill-stocked libraries at hand, sizeable extracts from books and articles they would otherwise not see at all. The snag is that the element of preselection (which itself forestalls the very activity of 'research' at even its most modest undergraduate level) must be aggravated by the appearance of the better-known authors in many different volumes. Thus, in one series, Ezra Pound appears in nine volumes and Jorge Luis Borges in ten. If more than a handful of students are working on the same author at the same time their critical 'research' will, in all probability, be dictated simply by the particular one or two volumes they have been able to lay salt to. To offset that, it has to be pointed out that for many writers these volumes make conveniently available the little that has been written about them. A column taken at random from one volume's cumulative index showed that of fifty-four authors listed, thirty-four appeared in only one of the twenty-six volumes so far issued.

Contemporary Literary Criticism, Volume 25⁴, has a range of authors that includes songwriters, film directors, and screenwriters. Sixty-one authors are represented by excerpts from sixty books and 150 journals published in the past twenty-five years. Among those discussed are Arthur Adamov, Saul Bellow, John Dos Passos, Roy Fisher, Athol Fugard, Seamus Heaney, Herman Hesse, Alan Paton, Piers Paul Read, Stevie Smith, and Derek Walcott. Volume 26⁵ follows the same pattern but with a concentration on mystery and science-fiction writers. Those represented include Chinua Achebe, Isaac Asimov, Robert Heinlein, Arthur Miller, Chaim Potok, and Aleksandr Solzhenitsyn.

*Twentieth-Century Literary Criticism*⁶, Volume 11, offers a 'critical overview' of twenty-two authors, from several countries, active between 1900 and 1960, all now being dead. The pattern is not dissimilar from that for *Contemporary Literary Criticism*, but the biographical note is fuller; there is an illustration of each author; and authors rarely appear in more than one volume. Among those included in Volume 11 are, Willa Cather, Stephen Crane, H. Rider Haggard, Henry James, Margaret Mitchell, Arthur Symons, and W. B. Yeats.

*Children's Literature Review*⁷, Volume 5, is constructed along the lines of *Twentieth-Century Literary Criticism*, except that it also includes a short 'Guest Essay' called 'Heights of Fantasy' by John Rowe Townsend (author of *Writing for Children*, 1965). Twenty authors are represented, most still alive (the notable exception writing in English being Kenneth Grahame).

The Dictionary of Literary Biography series pursues a thematic approach. Five volumes have been received for review: *British Novelists Since 1960*⁸,

4. *Contemporary Literary Criticism*, Vol. 25, ed. by Jean C. Stine. Gale. pp. 613. \$78.

5. *Contemporary Literary Criticism*, Vol. 26, ed. by Jean C. Stine. Gale. pp. 617. \$78.

6. *Twentieth-Century Literary Criticism*, Vol. 11, ed. by Dennis Poupard. Gale. pp. 590. \$78.

7. *Children's Literature Review*, Vol. 5, ed. by Gerard J. Senick. Gale. pp. 298.

8. *British Novelists Since 1960*, ed. by Jay L. Halio. DLB, Vol. 14. Part 1, A-G, pp. xxi + 376; Part 2, H-Z, pp. xi + 377-827. Gale. Set: \$148.

*British Novelists 1930–1959*⁹, *Victorian Novelists After 1885*¹⁰, *British Poets 1880–1914*¹¹, and *Victorian Novelists Before 1885*¹². Each volume follows a similar pattern. A specially commissioned illustrated article, with a checklist of major works and a short list of secondary reading is devoted to each author. Each volume on novelists has a number of general articles, those for the nineteenth century having been written then, and Volume 15 has a list of films adapted from the novels discussed. The two parts of Volume 14 contain articles on 106 novelists; fifty-nine novelists are selected for Volume 15; thirty-four for Volume 18; and twenty-nine in Volume 21; Volume 19 has articles on forty-three poets. One cannot help noticing that the number of novelists considered worthy of such attention increases the closer one comes to the present day. Whether this tells of a remarkable growth in novel writing at a worth-while level, editorial difficulty in discriminating amongst contemporary writers, or simple commercial opportunism, it is difficult to be sure.

The contributions are drawn widely – there are nearly fifty different contributors to Volume 14 – and reading some of the articles on novelists below the rank of Dickens and George Eliot who happen to interest me, authors such as Charles Kingsley, Lewis Carroll, Mark Rutherford, Orwell, Malcolm Bradbury, and David Lodge, I was impressed by the fresh and commonsensical approaches. Of course, given that the articles are not intended to be comprehensive, it is not difficult to suggest what also might have been covered. Thus, if Carroll's work on mathematics and logic is to be mentioned (as it should be), it might have been worth while pointing to the irony that his *Euclid and His Modern Rivals* (1879) had nothing to do with the anti-Euclidians, about whose work Carroll, though a lecturer in mathematics at Oxford, seemed never to have heard: Carroll's *Euclid* is far, far more limited and parochial in its concerns. A further clue to the curious dimensions of the man, his 'The Three Voices', also deserves attention. Specialist knowledge of Orwell would provide 'an' answer – Orwell's answer, indeed – to the resolution of the criticism, quoted in Volume 15, that two chapters of *Homage to Catalonia* 'must ruin the book' (Orwell's own judgement): their displacement as appendixes, required by Orwell of his publishers in 1949, made in the French translation of 1955, but not to be carried out in English or American editions until this, his *annus mirabilis*, thirty-five years later. These minor, carping points are offered not as criticism but rather to indicate the generally intelligent and responsible nature of these essays.

Volume 19, devoted to poetry, follows the same pattern as the volumes on novelists except that there are no general articles. Again, adopting the approach used for the volumes on novelists, a reading of an article on a poet of less general esteem than Yeats or Hardy, might be indicative of the quality of what is being offered. I found the article on Kipling particularly well judged.

9. *British Novelists 1930–1959*, ed. by Bernard Oldsey. DLB, Vol. 15. Part 1, A–L, pp. xiii + 350; Part 2, M–Z, pp. vii + 351–713. Gale. Set: \$148.

10. *Victorian Novelists After 1885*, ed. by Ira B. Nadel and William E. Fredeman. DLB, Vol. 18. Gale. pp. x + 392. \$76.

11. *British Poets 1880–1914*, ed. by Donald E. Stanford. DLB, Vol. 19. Gale. pp. xii + 486. \$76.

12. *Victorian Novelists Before 1885*, ed. by Ira B. Nadel and William E. Fredeman. DLB, Vol. 21. Gale. pp. xi + 417. \$76.

Perhaps more might have been made of his use of popular-song techniques (mentioned *en passant* on p. 261) and a bonus might have been a teasing out of General Younghusband's intriguing statement that he never really heard how the soldiers he commanded spoke until he read Kipling! This is no mere resumé of received opinion but an article that stands in its own right and, as such, is not untypical of this series.

Almost one hundred American poets, twenty-nine English poets, and four Welsh poets writing in English (Dannie Abse, David Jones, John Ormond, and R. S. Thomas) are the subjects of the Information Guide to *Contemporary Poetry in America and England, 1950–1975*¹³. In addition to individual authors, there are over four hundred general studies and bibliographies listed. The editor, Martin Gingerich, is well aware of the 'Welsh anomaly'. Scotch and Irish poets, he says, have their own bibliographies, so despite unease at the term 'Anglo-Welsh', some modest representation is given here of the poetry of Wales written in English. Nevertheless, the title might well have been extended to include Wales. For each of the poets there is a list of published volumes of poetry, followed by separate sections with such titles as Bibliography, Biography, Critical Books, Special Issues of Journals, and Critical Articles (which might include graduate dissertations). The editor regrets not having been able to visit England and Wales 'to make a more thorough search for secondary materials'. I did not notice, for example, any references to *Planet*, which, one would think, might have been a useful quarry. Each entry, apart from those in the list of the poet's works, is provided with a brief descriptive annotation. It is never easy bringing together secondary material on contemporary writers and this will prove a useful introduction upon which others will be fortunate to build. It might have been worth while to have listed journals in which contemporary poetry can be readily found and a selection of anthologies of contemporary poetry. That might usefully have been extended to include Welsh-language poetry in translation, such as that found in the excellent bilingual volume, *Poetry of Wales, 1930–1970* (1974), edited by R. Gerallt Jones. That would have extended the range of poets to whom attention is given and provided valuable perspective.

If I do not say that *Literary, Rhetorical, and Linguistics Terms Index*¹⁴ was not worth publishing it is only because someone, somewhere, must presumably find a use for it. Gale Research have taken a certain amount of stick for some of their products and the machine-like production in the name of research is not always wholly admirable, but, as other reviews in this section will show, for some of their books I have a warm regard. This one, however, seems to me a pointless exercise. Seventeen books of the kind, *Glossary of Linguistic Terminology* and the *Oxford Companion to English Literature* (as well as the *Concise Oxford Dictionary of English Literature*, described as . . . of *English Language* in the handout) have been gutted to produce 17,000 citations of 10,000 terms which are defined as used in literature, linguistics, and rhetoric. Note the average number of citations per term: 1.7:1. That tells much of the

13. *Contemporary Poetry in America and England, 1950–1975*, ed. by Martin E. Gingerich. Gale. pp. xvi + 453. \$42.

14. *Literary, Rhetorical, and Linguistics Terms Index: An Alphabetically Arranged List of Words and Phrases Used in the English-Speaking World in the Analysis of Language and Literature*, ed. by Laurence Urdang and Frank Abate. Gale. pp. 305. \$40.

story. Thus there are seventeen citations of subdivisions of 'plot(s)' – plot, disillusionment; plot, maturing; plots of thought – each with a single citation (*EDSL*) and only varying as to whether p. 298 or 299 is to be looked up. This is not unusual. Indeed, 'transformation(s)' has nineteen successive entries referring one to Oswald Ducrot's and Tzvetan Todorov's *EDSL*.

If only head-words are to be indexed, then surely even the most ordinary student can look them up? But the citation goes a little further, referring the user (I speak lightly) to entries within a main head. Thus 'unstressed' is to be found within the entry 'stress' and 'unvoiced' within 'voice' in one dictionary. But that only goes so far. There is no entry for 'pastoral entertainment' (which might be found in the *Oxford Companion* to describe *Comus*) and, for example, 'problem play', which is listed as being found directly or indirectly in five books, is not listed as appearing in the *Oxford Companion* under 'Ibsen', presumably because it is not specifically defined there, though the examples given might be handy if that happens to be the one guide you have. There are intriguing entries which will surely benefit the tiro no end: 'Cocktail party phenomenon', 'Donald Duck effect', 'yo-he-ho theory', '*et tu Brute*', and 'Clements Library' (but not the Bodleian) caught the eye (yes, 'Bodleian Library' is to be found in the *Oxford Companion*), but what denotes the quality of this compilation is to find successive entries for, say, 'donnée' and '*donnée*', 'coup de théâtre' and '*coup de théâtre*', 'verso piano' and '*verso piano*', etc., or 'Grail, Holy' and 'holy grail', each having a single citation to a different book. As one avowed function of the book is to enable the user 'to compare definitions by leading authorities', this seems not the best way to go about the task of 'promoting the efficient use of research time'. It is annoying to have to devote so much space to such a book, but simply to damn it is hardly just. After all, the examples I have given may suggest that this is *just* the key to research for which someone has been deep searching. If so, they had better look at the next two lines of Berowne's speech. In the context, perhaps I should refer not to *Love's Labour's Lost* but to *The Oxford Dictionary of Quotations*, 344, col. 2, *Ib.* 84.

2. Collections of Essays and Lectures

Christopher Middleton's collection of fourteen of his essays on the lyrical imagination takes its title, *The Pursuit of the Kingfisher*¹⁵, from an essay first published in 1977 which has, as its subtitle, 'Writing as Expression'. It begins in a style typical of the book as a whole: fresh, disarming, perhaps a trifle self-indulgent,

I have precious little hard knowledge about expression, but mean here to coordinate some thoughts about it. Since my reading in the works of semiologists has been scant, the risk is that I may contribute only parochial follies to their global debate.

Admitting ignorance of contemporary semiology might not endear him to semiologists, and the reader looking for enlightenment in that area will be disappointed, but a book of parochial follies it is not. It is stimulating and when

15. *The Pursuit of the Kingfisher: Essays*, by Christopher Middleton. Carcanet. pp. 207. £14.95.

the reader might feel a certain irritation it is likely to be undermined by Middleton's pawky self-deflationary humour.

As the 'Introductory Afterthoughts' indicate, the lyrical imagination has 'a tendency to vanish the moment it is looked at and spoken of': it is as if the writer were pursuing a brilliantly coloured kingfisher. Mr Middleton's content and style move – flash – as quickly as does the kingfisher, and though nominally pinned to analyses of, say, Goethe, Hölderlin, Baudelaire, Mallarmé, Hesse, or Louise Moillon's painting, 'Basket of Apricots' (1635, and an illustration would be handy), his comments touch allusively, elusively, on the imagination at all points. The style works, I think, because the reader never feels constrained to follow where he or she lacks the conviction to follow. This means there is a pleasing absence of the dogmatic and ever a prompting of the reader's own imagination.

*Poetry and Metamorphosis*¹⁶ comprises the four Clark Lectures delivered at Trinity College, Cambridge, in 1982 by Professor Charles Tomlinson. The first lecture is devoted to Sir Samuel Garth's composite edition of Ovid's *Metamorphoses*, 1717. Garth is better known for *The Dispensary*, and the *Metamorphoses* is better known in English in Arthur Golding's version, so this is doubly adventurous. The translation began, as Tomlinson explains, as a business collaboration between Jacob Tonson and Dryden, the two men recruiting a team of often young translators. The project had not been completed at Dryden's death and it was Garth who brought together the work of, for example, Samuel Croxall, Pope (a young man then), Congreve, Gay, Vernon, and Arthur Maynwaring. The second and third lectures were devoted to T. S. Eliot and Pound, and Tomlinson draws interesting distinctions between the ways in which these two poets respond to the idea of metamorphosis. Thus, he argues, Pound shares with Ovid the feeling that we belong to our world and that there is an essential unity of human and animal creation. Eliot, however, sees that 'Metamorphosis may demonstrate the fragility of self . . . a sense of the provisional nature of personality' (p. 26). Tomlinson then pursues the idea of metamorphosis through their work. In the fourth lecture he discusses 'Metamorphosis as Translation'. He distinguishes between 'merely journeyman efforts' (such as 'the oft-reprinted Penguin edition of *The Theban Plays*') and what he calls 'translation at the level of artefact' (p. 73). As he explains in his prologue, 'how fundamentally translation and (re)-creation are allied, and how, when a writer is taken over by the voice of a former poet, the literary metempsychosis that results can equal and even surpass his own "original" work' (p. xi). These lectures are an eloquent and convincing apologia for creative translation over and above what it has to say of Ovid, Eliot, and Pound.

It is singularly unfortunate that the blurb that enwraps *Representing Kenneth Burke*¹⁷ should employ an advertising formula adopted for chocolates, TV sets, and whatever else, that is ludicrous, repellent, and regularly mocked. Kenneth Burke, we are told, 'may be the most versatile literary and intellectual figure of the twentieth century'. No one who has not heard of Kenneth Burke is in the least likely to pick up this book and any one

16. *Poetry and Metamorphosis*, by Charles Tomlinson. CUP. pp. xi + 97. £9.95.

17. *Representing Kenneth Burke: Selected Papers from the English Institute*, ed. by Hayden White and Margaret Brose. N.S. No. 6. JHU. pp. ix + 175. £9.50.

who has cannot but marvel at the insensitivity which purports to lend him distinction in this manner. What then does one say of this collection of papers? 'Probably the best selected papers representing Kenneth Burke issued by the English Institute'? Kenneth Burke is for most readers difficult to grasp, at least in the round. That the effort is worth while most readers of *YWES* are likely to acknowledge, and most would, one guesses, admit to difficulties and doubts. This selection of papers sprang from a meeting organized by the English Institute in 1977 on 'The Achievement of Kenneth Burke' which Burke attended. As Hayden White, the editor of this collection, notes in his preface, 'his interventions gave ample evidence that he was not about to take refuge in his status as the monument to which his achievement entitled him. He was as combative and as *au courant* with the latest critical scene as ever.' Despite that combativeness, the organizers were encouraged to round out three of the papers given in 1977 with four more that celebrate and introduce the scope of his work. The final paper discusses what White calls the aesthetics of Burke's prose. The author of that paper, Angus Fletcher, distinguishes Burke, readily enough, from those who present neither stylistic problems nor content worth worrying about, and, more interestingly, from Northrop Frye, who is so 'stylistically available' that the reader is left to wonder about the implications of the argument. 'Burke and Empson', Fletcher argues, 'present a stylistically worrisome surface, and also make it difficult to *hold* to the level of larger issues' (p. 157). The equation with William Empson is just and so is the distinction, one from the other. Burke, says Fletcher, extends and overextends his verbal niceties and his subject is typically American: 'the struggle of man as an individual to survive in a world that is not, *ab initio*, limited by accepted national, traditional, or even class lines of demarcation'. Burke is 'a bardic critic, full of the "accumulation of critical lore"'. For all that the essays stem from admiration and a desire to pay homage, they are not obsequiously adulatory. The man is there, of course, a presence behind the work, but it is the work that is the subject of discussion and a proper critical detachment is observed. Of the essays, Frank Lentricchia on 'Reading History with Burke', offered (for me) some particularly interesting insights. On Burke as 'comedic historian' he is particularly good and it is difficult not to accept the logic of his conclusion to that section of his essay in which he pinpoints the 'mandarin cynicism' to be found in the 'literary critical academe' (p. 130).

The novels that Michael Bell considers in *The Sentiment of Reality* (see below, pp. 20-1) overlap in time the latest literature considered by the authors brought together by John D. Lyons and Stephen G. Nichols Jr, in *Mimesis: From Mirror to Method, Augustine to Descartes*¹⁸, but it is instructive to read these books in the reverse order chronologically of the periods which they discuss. Bell concludes by arguing that 'The realist novel purports to offer not a simulacrum of reality but the sentiment of reality.' Lyons and Nichols begin their introduction by contrasting that mimesis which is an imitation of some reality outside itself, with another view of mimesis which 'does not emphasize the independent existence of the object represented, but rather focuses on the gesture of the person or subject who undertakes to displace our attention from the world of pre-existing objects to the work itself'. Moving from a position

18. *Mimesis: From Mirror to Method, Augustine to Descartes*, ed. by John D. Lyons and Stephen G. Nichols Jr. UPNE. pp. viii + 277. £18.50.

outlined by Erich Auerbach and Ernst Robert Curtius in which, in sum, representation 'amounted to a certainty that could be exposed unproblematically . . . to transmit one stage of human consciousness to another', mimesis, they suggest, has come to mean 'not simply depiction of phenomenal reality, but also the incorporation into the figurative act of the problematics of portrayal'. The series of essays they offer stems from the first colloquium organized by the Dartmouth Study Group in Medieval and Early Modern Romance Literatures (and five of the thirteen contributors are from Dartmouth College). The organizers were particularly concerned to provide a forum for the study of romance literatures from the Middle Ages to the early modern period, periods in their experience studied in isolation one from another; and to heal 'another fracture', that between 'specialists in literary theory or in the theory of criticism and those who work intensively in textual literary history'. The essays that follow begin (in time) with St Augustine and are devoted, via Jean de Meun, Juan Ruiz, Boccaccio and Dante, Petrarchan and Renaissance lyrics, Erasmus, and more generally drawn themes, to an essay on the relation of political theory to literature and mimesis, which among a wide range of reference includes Galileo, Thomas Hobbes, Sir William Davenant, and Dryden. The essays may range very widely or may be focused on the alliterative characteristics of Sir Walter Raleigh or on Shakespeare's 'transformational power of words' (so Murray Krieger). The subjects are treated broadly and thoroughly, though at one point there is a specific claim that what is offered is far from being exhaustive: 'Pages could be written on the destructive power that Raleigh – in more poems than this one – imposes on the alliterative extension of words beginning with the letter *d*' (p. 112), but we must be content with a single paragraph on this subject.

*Literature and Imperialism*¹⁹ is the fourth of an enterprising series produced by the English Department of the Roehampton Institute. Each is a collection of papers based on a conference organized by the Institute, this one comprising nine papers and an introduction by the editor, Dr Bart Moore-Gilbert. The volume gets off to a pretty ghastly start with one of those broad, sweeping, and, as so often, false generalizations which common sense, let alone information, should debar:

While certain contemporary writers such as David Edgar, David Hare and Howard Brenton have grasped the importance of the issues involved in this process of dissolution [of the imperialist past], the broader literary academic world has by and large shown itself little interested in relating our experience of the contemporary world to this aspect of our history. (p. 1)

Really? I have by me only two university handbooks and both have rows of courses on imperialism and its effects, focused sharply, viewed broadly. For example, 'The Scramble for Africa', 'The Victorians Overseas', 'Africa and the Victorians', 'Gladstone, Disraeli and British Imperialism, 1868–1880' (all from an institution probably a fair bit smaller than Roehampton); 'Slavery, Anti-Slavery and Abolitionism in the United States'; 'Peasants and Planters in Africa and the Caribbean', 'African and Caribbean Literature'; 'African

19. *Literature and Imperialism*, ed. by Bart Moore-Gilbert. RoehamptonI from whom it is available. pp. vi + 184. hb £7.95, pb. £2.95.

Liberation' – all from an institution not fifty miles from Roehampton. Kent, of course, offers a Joint Honours Degree in African and Caribbean Literature. There is no list of those attending the conference so it is not possible to say whether anyone from these institutions attended (or was invited); certainly they did not contribute a paper. Thereafter things improve very considerably and it is but fair to state that Dr Moore-Gilbert's own contribution, on Kipling, is as intelligent and balanced as his introduction is not. It is difficult in assessing papers, which cannot refer to everything, to be just in suggesting what might properly have been included. It did seem a pity, however, in Ruth Cowhig's paper on 'Attitudes to Blacks in 18th Century Literature' to find no reference to 'American' literature. There are two revealing cameos of blacks in drama (a drama that might never have been performed, of course) from North America – then still 'English': Ralpho in Munford's *The Candidates* (1770), and Cudjo in *The Fall of British Tyranny* (1776) – quite a significant incident in IV.4, especially in the light of later history (which Dr Moore-Gilbert finds the rest of us ignoring). Southerne's *Oroonoko* might properly be excluded having been first performed five years before the eighteenth century started, but it was a far longer-lasting play than *The Padlock* (which is mentioned – quite rightly), and ran throughout the eighteenth century. Among the other subjects tackled are early attitudes to Empire by Frances Mannsaker; the domestic impact of imperialism from 1880–1910 by Keith Burgess; 'The Aryan Myth and British Writers on Indian Art and Culture' by Partha Mitter; Buchan (an article by David Daniell that pairs well with the editor's Kipling); Conrad by Brian Street; films and Empire in the thirties by Jeffrey Richards; and Paul Scott's *Raj Quartet* by P. M. S. Dawson. Despite my opening diatribe, this is an excellent collection and deserves wide circulation. It would have been improved by the provision of an index and a checklist of publications.

E&S opens on an ominous note. Professor Beatrice White, who has collected the essays, expresses her gratitude to the seven contributors 'who came to the aid of the [English] Association in a critical emergency'. Their names should, therefore, be recorded here as much for their scholarly contributions as for what she calls their 'courageous co-operation'. The volume opens with Elizabeth Maslen discussing 'Yorick's Place in *Hamlet*'. The skull is not only the focal point for Hamlet (and the audience) of the prince's melancholy but, 'after Yorick, the Ghost evaporates' and 'traditional Providence replaces it'. Betty Hill digs out an interesting checklist of the work of William Patten, which she annotates fully. Patten was the author of the most detailed contemporary account of the Pinkie Campaign of 1547. Vivian Salmon discusses 'William Bedell and the Universal Language Movement in Seventeenth-century Ireland'. This is the movement that was a target for Swift's satire in his *Grand Academy of Lagado*; it aimed to rid 'normal language' of ambiguity and provide 'a satisfactory form of scientific discourse internationally comprehensible'. Raymond Chapman examines the 'True Representation' of the speech of rural characters in Hardy's novels, which a reviewer incensed Hardy by finding unnatural. This includes a brief but intriguing section on Hardy's paralinguistic sounds, and, most tellingly, Hardy's resort to simile in *The Hand of Ethelberta* when imitation failed: 'Lord Mountclere sighed like a poet over a ledger.' One need not claim to be a poet to share *that* feeling! The two longest contributions are from Roger Sharrock, on 'Graham Greene at the Heart of the Matter' (Sharrock seeing change in Greene's writing as 'a reshuffling of the

cards' rather than 'the introduction of a new pack'), and Edward Neill on 'Modernism and Englishness: Reflections on Auden and Larkin', in which Auden's 'sense of a naughty, even gleeful flouting of what he takes to be modernist precept and example' and Larkin's seeming, at first sight, 'more deliberate "programme" of dismantling and demolition of modernist assumptions and procedures' are analysed. The volume concludes with a short article by Alicia Percival on 'The English Association and the Schools'. Despite the difficulties, rather a stimulating collection.

Volume 28 of West Virginia University's *Philological Papers*²⁰ is devoted to 'The Romantic Presence'. The eighteen contributions were selected from those presented to the University's Fifth Annual Colloquium on Modern Literature held in 1980 and deal with French, English, and American literature of the past three centuries. The papers are often brief (they average, including fairly full quotations but excluding notes, some 5000 words each) and strike a reader as more disparate than the colloquium's theme might suggest. At times one senses the last pressings of a thesis topic rather than the urge at all costs to say something that had to be got out. It may be that new light is thrown on human understanding by, say, 'The Conceits of Eyes and Hair in the French Decadence', or 'A Few More Nineteenth-Century French Treatments of the Don Juan Theme', but the latter title, with its almost throw-away opening ('... occasional Don Juan reminiscences and versions in literature have inevitably escaped notice') hardly grabs the casual reader and will not stimulate the scholar. The style can be slack: 'Even vampire chronicler Montague Summers admires the selection of the subject matter [of *Dracula*] and the first four chapters but laments: "The whole story [could] have been sustained at so high a level. Then we should have had a complete masterpiece"' (the second square brackets are those of the contributor; the first are this reviewer's). It surely invited danger to open the collection with a paper titled "'Bored out of my Gourd": The Progress of Modern Exhaustion', though the paper does offer one gem: 15–21 July 1978 was, apparently, 'National Avoid Boredom Week' in the United States. Meetings of academics can be valuable and there is no reason why they should not also be enjoyable but are they best served by the compulsion to issue a volume of papers? I doubt it. This smacks too much of the school treat followed by the compulsory class essay.

The study of literature's regional characteristics can be fascinating and fruitful. There is a danger, of course, of narrowness and claims to a pre-eminence that might not as readily strike the outsider, but, pursued sensitively and intelligently, it can open up a range of literature given new significance through the web of connections that is revealed. Further, such study may cast angled shafts of light upon literature more widely and so point to riches otherwise unrealized. The collection of essays edited by David Hewitt and Michael Spiller under the title *Literature of the North*²¹, possesses these qualities, though it does have its boastful side – north-east balladry is the richest, has more ballad stories, more ballad versions, the best recorded versions, the best eighteenth-century singer, the best modern singer, are all claims advanced in the first seven or eight lines of one essay. 'North' here

20. *Philological Papers*. Vol. 28: 'The Romantic Presence', ed. by Armand E. Singer. WVUPP (1982). pp. iv + 161; typescript. \$8.50.

21. *Literature of the North*, ed. by David Hewitt and Michael Spiller. Aberdeen U. pp. viii + 211. hb £9.50, flexiback £4.90.

means the north and north-east parts of Scotland and appropriates the Orkney and Shetland Islands (which regionalists, never mind the inhabitants of those islands, might resist). There are fourteen essays and each concludes with suggestions for further reading, listing books and articles available to the general reader. The articles range from the late medieval period to literature of our time. Most are devoted to individual authors or works but the first article, by Matthew P. McDiarmid, is concerned with John of Fordun, John Barbour and the author of the 'Saints' Legends'; Sir Thomas Urquhart and Sir George Mackenzie are discussed by Michael Spiller as pioneers of prose; and there is also an essay by Colin Milton on the vernacular revival and the Scottish Renaissance. Of individual authors discussed there are essays on Alexander Ross (by David Hewitt), James Beattie (by Joan H. Pittock), George MacDonald (by David S. Robb), Edwin Muir (by Thomas Crawford), Neil Gunn (by G. J. Watson), Eric Linklater (by Andrew Rutherford), Fiona Mac Colla (by J. Derrick McClure), George Mackay Brown (by J. Graeme Roberts), and Iain Crichton Smith (by J. H. Alexander); and there are essays on Holland's *Buke of the Howlat* and on *A Scots Quair* by Flora Alexander and Isobel Murray, respectively. The book is modestly priced and the flexiback version is graced with an attractive cover design.

*Etudes Irlandaises*²² is an interesting collection of essays and reviews, diverse yet focused clearly because of its central concern: Ireland. The principal elements of the book are three: Literary Studies (seven articles); Studies in History and Civilization (eight articles); Bibliographies and Book Reviews (a score of contributions though covering many more books and journals). The articles on literature are concerned with medieval Irish courtly love poetry (by Grace Neville); Samuel Lover's Irish novels (by Barry Sloan); Somerville and Ross (not the Irish R.M. but *The Big House of Inver* which is seen as 'astonishingly like *Castle Rackrent*') by David Martin; Yeats's *The Tower* (by Eamon Grennan); the Irish dimension of Beckett's *Murphy* (by Patrick Rafroidi); a note on Flann O'Brien by Anthony Burgess; and 'Echoes of A.E.'s Poetry in Greene's *The Power and the Glory*' by Brian O'Rourke. These are not, perhaps, central to the literature in English of Ireland, but they are well worth discussing in their own right and especially in this context. That context is provided by the section on history and civilization. This ranges from three articles on French relationships and influences affecting Ireland to what must, alas, be the heart of the matter so far as anything Irish is concerned: 'The Northern Ireland Problem: Basic Data and Terminology', by Desmond Fennell. This last includes a telling footnote. Pointing out that 'no census or survey has ever asked the people of the province, individually, to choose between the national self-descriptions "British" and "Irish"' (p. 194), Fennell remarks that this 'illustrates the overall unwillingness of politicians, academics and the media to get to grips with the realities of the situation' (p. 201). This suggests, at the least, a refreshing directness, although it might have been put in a wider context. No politician has dreamt of asking the English (as opposed to the Welsh or Scotch) what their preferences might be!

All but two of the articles are in English but the reviews are in French; there are no articles in Irish. Like the articles, the reviews are not limited to literary

22. *Etudes Irlandaises: Revue Française d'Histoire, Civilisation et Littérature de l'Irlande*, ed. by Patrick Rafroidi and Pierre Joannon. ULille (1982). pp. 362. Ffr 50.

matters and the 'reviews of reviews' are particularly handy. One journal, reviewed, which advances the cause of the IRA, is published in Paris and, ironically, the reviewer abandons French to remark that 'c'est évidemment "one-sided"' (p. 324). The University of Lille III is to be congratulated on sponsoring so useful a collection of materials.

The eight sections of *Genese de la Conscience Moderne: Etudes sur le développement de la conscience de soi dans les littératures du monde occidental*²³ comprise thirty essays, an introduction and an epilogue (the last two contributed by the editor, Robert Ellrodt). The sections are devoted to Antiquity and the Middle Ages; the Renaissance and the Baroque eras; picaresque novel; John Locke, David Hume, *Tristram Shandy*, and eighteenth-century English novel in general; a short history of the 'conscience du corps'; romantic poetry and specifically that of Wordsworth, Coleridge, Emily Dickinson, Charles Baudelaire, and Guillaume Apollinaire, with also an essay on Emerson; three 'maîtres à penser': Maine de Biran, Kierkegaard, and Nietzsche; and modern novel – Dostoievski, Dickens and William Golding, James Joyce, Virginia Woolf, and Malcolm Lowry. The collection derives in the main from Sorbonne Nouvelle (where most of the contributors work) but several other French universities and the Universities of Geneva and Sussex are also represented (the last by Professor Laurence Lerner). All the articles are in French; there are no summaries in English.

The Thirteenth Annual Symposium of the Australian Academy of the Humanities (1982) was associated with the celebrations to mark the 250th anniversary of the birth of Franz Joseph Haydn. The theme selected was that given to this collection of papers presented at the symposium: *The Classical Temper in Western Europe*²⁴. The eight contributions covered a long period and a wide area, too long and wide perhaps. The papers are devoted to teasing out the classical traits of Viennese composers of Haydn's time; the Italian madrigal; painting of the Roman Campagna by Nicolas Poussin, Claude, and Gaspard Dughet; French seventeenth-century theatre; Weimar classicism (Goethe, Schiller, and Adam Bergk); the classical temper in Britain, 1660–1785 (but especially 1680–1720); historiography (particularly Gibbon); and the Italian High Renaissance. Despite this disparateness, the papers do complement each other more effectively than this simple recounting of their subject matter might suggest. There are seventeen rather dully reproduced illustrations, eight being directed to the Campagna painters.

Two books from CMERS, though devoted to the literature of Italy, are also of some interest to those whose principal, or even sole, concerns are with English literature. The larger of the two, *Dante, Petrarch, Boccaccio*²⁵, is a *Festschrift* honouring Charles Southward Singleton, described by Eugenio Montale as 'the greatest living *dantista* of his day'. The fourteen articles are

23. *Genese de la Conscience Moderne: Etudes sur le développement de la conscience de soi dans les littératures du monde occidental*, ed. by Robert Ellrodt. PUF. pp. 423. Ffr 320.

24. *The Classical Temper in Western Europe*, ed. by John Hardy and Andrew McCredie. OUP Melbourne. pp. v + 120; 16 pp. plates. £19.

25. *Dante, Petrarch, Boccaccio: Studies in the Italian Trecento In Honor of Charles S. Singleton*, ed. by Aldo S. Bernardo and Anthony L. Pelligrini. MRS 22. CMERS. pp. xxviii + 366.

weighted, hardly surprisingly, in favour of Dante, to whom about half the book is devoted. Three of the contributions are in Italian. In addition to those for whom Dante, Petrarch, and Boccaccio bear upon the study of English literature, a number of these essays should attract those whose interests do not extend to these authors. Thus, John Freccero's 'The Significance of *terza rima*' considers the 'indistinguishable' relationship of theology and poetry. Robert M. Durling, noting how Singleton had 'awakened students of medieval literature to the richness and subtlety of the poetic effects available to medieval poets through the use of figural allegory' – revealing how 'Dante's allegory is the life-blood of the poetry itself' – applies that approach to *Decameron*, VI.9, 'Guido's Escape'. Victoria Kirkham makes use of numerological analysis in a lengthy consideration of Boccaccio's *Teseida delle nozze d'Emilia*.

The second offering from CMERS, *Her Immaculate Hand: Selected Works By and About the Women Humanists of Quattrocento Italy*²⁶, is about half the length of the *Festschrift*, contains a larger number of texts – two dozen – and is also split into three sections, but these are united not in honouring an individual, but in celebration of those 'learned women' who espoused the New Learning. The earliest item, dated 1389, was written some fifteen years after Petrarch's death; two items are dated 1514 (no. 24) and 1556 (no. 7); the remainder are all from the fifteenth century. By some oversight, item seven is described on p. 49 as 'the latest work . . . contained in this anthology, the only one that does not fall in the fifteenth century'. It is, however, not only in the spirit of the fifteenth century, as the editors claim, but is remarkable in that it is an oration (on the arrival in Venice of the Queen of Poland) by a woman of ninety-one. The anthology's three sections are: 'Women in the Public Arena', 'Women on Women and Learning', and 'Men to Women'. Slightly ironically more men (eight) are represented than women (seven), though there are twice as many contributions by women. All but one of the women in the third section are contributors to the first two sections. There are notes to each selection, a bibliography, an index, a twenty-page introduction, and headnotes to each item. It is easy, therefore, without having any specialized knowledge, to appreciate this anthology and to gain some understanding of the world which produced its contents. The translations are by the two editors.

The title of the book is explained in the first paragraph of the introduction, which also summarizes in brief what the anthology represents:

At the foot of a manuscript of Justinus that the young Ginevra Nogarola had copied, she proudly wrote: 'I, Ginevra Nogarola, wrote this with my immaculate hand'. She was one of a new type the Italian Renaissance bequeathed to the modern world: the learned woman.

In addition to providing background information, describing what these learned women wrote, and giving details of their lives and the circles in which they moved, the editors offer an 'Assessment of the Work of the Women Humanists'. In short, they argue, 'The women compare favorably with much that humanism produced, though not with the best that humanism produced' (p. 28).

26. *Her Immaculate Hand: Selected Works By and About the Women Humanists of Quattrocento Italy*, ed. by Margaret L. King and Albert Rabil Jr. MRTS 20. CMERS. pp. 167.

It is impossible for this reviewer to say whether this is an ideal anthology. What is clear is that it is a very interesting and enjoyable collection of readings. Two, nos. 14 and 15, by Laura Cereta are particularly striking. They are vigorous defences of the learned women, the first against carping men and the second against women. 'I might have forgiven those pathetic men, doomed to rascality, whose patent insanity I lash with unleashed tongue', she tells her foolish, empty-headed, sisters, but 'I cannot bear the babbling and chattering women . . . whose impudent words harm not only our sex but even more themselves' (p. 85). These two letters (if letters they be, for the addressees may be fictitious) are, sadly, still apposite.

*Rome in the Renaissance: The City and the Myth*²⁷ has been edited by P. A. Ramsey from papers presented to the Thirteenth Annual Conference of Medieval and Early Renaissance Studies held in 1979. Twenty-nine papers have been selected for publication including all six plenary papers. They attempt to offer answers to such general questions as: What precisely was the city of Rome and what did it represent? Was it the New Jerusalem or Armageddon incarnate, the Bride of Christ or the Whore of Babylon; the home of Christendom or of Antichrist? Dr Ramsey, in his introduction, argues that Rome did not change so much in time as it did in the eyes of those who observed it, especially of its critics. Among the six plenary papers are those on the planning of Renaissance Rome (by James S. Ackerman); the conflict between images of Rome as itself, as 'Jerusalem', and as 'Babylon' (by Charles T. Davis); on Shakespeare and the 'Antique Romans', with special reference to Seneca (by J. L. Simmons); and on Renaissance art (by Charles Dempsey) – the volume has a number of illustrations. The remaining twenty-three sessional papers have been selected from the seventy read at the conference. Among a wide range of topics discussed are: Rome as presented by Shakespeare (by David L. Kranz), Jonson (by Annabel Patterson), Milton (by Stella P. Revard), and Du Bellay (by K. Collins, K. Lloyd-Jones, and G. W. Pigman III); Rome and Humanism (by Angelo Mazzocco); Rome and the Theatre (by M. Cottino-Jones); Rome and the Counter-Reformation (by F. J. McGinness); Rome and the Revival of the Arts (by Hellmut Wohl); Rome and Liturgical Ceremony (by Richard Sherr). There are several studies devoted to individual works. The very wide variety of materials offered would surely have been enhanced and made more accessible by the provision of an index and a list of the over forty illustrations (a very strange omission). Now that it is so easy to have books computer-set (indeed, one can hardly avoid it even when one wishes to do so), the advantage that gives for indexing should be taken up, especially for volumes which publish collections of essays in the manner of *Rome in the Renaissance*.

3. Themes, Forms, Genres

Peter Hutchinson attempts to show in *Games Authors Play*²⁸ how 'play' and 'game', as applicable to the study of literature, are deserving of far more

27. *Rome in the Renaissance: The City and the Myth*, ed. P. A. Ramsey. MRTS 18. CMERS. pp. xvii + 433; illus.

28. *Games Authors Play*, by Peter Hutchinson. Methuen. pp. ix + 131. hb £7.95, pb £2.95.

detailed attention than has been the custom. This short book is designed for a broad readership. It combines an introduction to the subject, information, and exploration (as the author himself puts it) and to that might be added, definition. The book sets out to be no more than a starting point to provoke further thought on the relationship of author and reader in terms of 'game'. In that, it should be successful.

Hutchinson begins by outlining the approaches of Johan Huizinga, Roger Caillois, and Bernard Suits, economically and lucidly, revealing without animus the limitations of each for the study of literature. This is a good beginning and sets the standard and tone of what follows in the book's first part. The range of reference is wide and the distinctions drawn between subgenres of game are expressed with commendable clarity. So, for example, the parallel game, illustrated from *Women beware Women* (one of the relatively few examples from drama, incidentally); the enigma, illustrated from *Oedipus Rex* and the 'Wheatley-Links Dossiers', popular in the 1930s, which have recently re-appeared on the market (possibly requiring a qualification to Hutchinson's statement that the 'dossiers failed to remain popular'); and play with words. This last, as one would expect, offers some intriguing examples, such as 'Hucbald's eclogue on baldness addressed to Charles the Bald. It consists of 146 lines, every word of which – in honour of the King – begins with "c" ' (p. 17). An instance known to me, and occasionally reprinted, though not mentioned here (the book is not in any case intended to be a comprehensive catalogue), is a succession of seventy-two two-letter words making correct, if not profound, sense. There is also a section on games and play in arts related to literature. For example, Mozart's quoting of a melody from *The Marriage of Figaro* in *Don Giovanni* and John Cage's 4'33", a piece for 'piano' which is precisely four minutes and thirty-three seconds of silence.

The second part of the book is in seventeen sections and is devoted to specific games. Each has such titles as Adumbration, Allegory, Allusion, Ambiguity, and so forth, to Red Herrings and Symbols. Here perhaps the explanations are too succinct. The importance and interest of typology in medieval drama is done less than justice in the section on Prefiguration. The three pages on Puns are distinctly unsatisfactory. Something needed to be said, for example, on the conflict between those who regard 'the word' as sacrosanct and those who take it to be at one's command. A brief reference to punning with Greek proper names (Homer's use of Helen, for instance), would have provided valuable perspective and it was remiss (with Swift and Pope in mind) to jump from a brief reference to the popularity of the pun in the time of Shakespeare and the Metaphysicals to the statement that the nineteenth century held the pun in low esteem. At times, therefore, the account is too succinct, but, of course, I am doing just what the author wished: being provoked to take further what is touched on with the aim of opening up discussion.

The aim and style of Janet Varner Gunn's *Autobiography: Toward a Poetics of Experience*²⁹ can be gauged from the summary that opens her final chapter,

29. *Autobiography: Toward a Poetics of Experience*, by Janet Varner Gunn. UPenn (1982). pp. x + 154. £15.75.

'The Worldliness of Autobiography: Augustine's *Confessions*, *Black Elk Speaks*, and the *credo ut intelligam*':

The autobiographical situation makes it possible to account for autobiography as a significant human and cultural activity as well as to re-instate its membership in the category of life. That membership must be cancelled when selfhood is circumscribed by textuality or when alienation is taken to be the inevitable price of bringing the self to language. In opposing both of these contentions, I have argued that the *autos* of autobiography cannot be realized in disjunction from its *bios* and, further, that the relation between *autos* and *bios* is enacted, not sabotaged by, language or the *graphie* of autobiography. The ecological relation between these elements empowers the genre of autobiography, a dynamic fully unconstrained, though shaped, by the text. (p. 118)

The study is based upon a close analysis of a number of works with different relationships to literature and autobiography as it has been perceived. Four, *Walden*, 'Resolution and Independence' ('The Leech-Gatherer'), 'Tintern Abbey', and *Remembrance of Things Past* are 'firmly established in the literary canon' but 'have not been seriously considered as autobiography'. Augustine's *Confessions* is analysed as a prime instance of a work clearly autobiographical (though, in the author's opinion, for some reasons which are incorrect), but which 'has been little regarded as literature'. The third kind of work examined is represented by *Black Elk Speaks* – a tribal narrative told by an old Oglala Sioux medicine man to the poet-anthropologist John Neihardt in the 1930s. Although these works are examined individually, the discussions interpenetrate with the intention of showing that autobiography is an act of 'reading' the self not 'writing' the self.

It may be incorrect but one senses the shadow of the doctoral thesis lying rather heavily over this study. The subject is explored deeply but the wealth of quotations – it is as if nothing can be said without a supporting quotation – and the intensity of expression do not facilitate understanding. Complex arguments demand language as simple and accurate as possible if a certain opaqueness is to be avoided. Thus, I am not convinced, to point to readily quotable examples, that such terms of phrase as 'fiduciary context' (pp. x and 63) and 'fiduciary grounding' (p. 28), or the inelegant 'Even more basic' (p. ix) and 'the most basic' (p. 112) serve author and reader as effectively as would simpler English.

When I first picked up Dr James Gribble's *Literary Education: A Revaluation*³⁰ I read the last word as *Revelation*. It is not an exaggeration to say that my misreading was justified by the text. Gribble faces head on the justification for and processes of literature as education and the relationship between literature and life. The result could be portentous, turgid, irrelevant – add one's own pejoratives! In fact it succeeds brilliantly. It is a delightfully lucid book and though it runs the gamut from Plato to Erica Jong, avoids superficiality and oversimplification of complex issues. The chapters are titled 'Literature and truth'; 'Literary criticism and literary education'; 'Objectivity and subjectivity in literary education'; 'The subordination of criticism to

30. *Literary Education: A Revaluation*, by James Gribble. CUP. pp. ix + 182. hb £16.50, pb £4.95.

theory: structuralism and deconstructionism'; 'Literature and the education of the emotions'; 'Empathy and literary education'; 'Literary intention and literary education'; and 'Literature, morality and censorship'. This is a lot to cover in some 160 pages, but Dr Gribble has a gift for compression without either trivializing or becoming incomprehensibly brief. There is a sharp focus on the issues – on deconstruction he is particularly good – and a strong sense of argument that somehow manages to illuminate issues without dictating 'answers'. Although the book makes a pertinent analysis of 'truth in literature and truth in life' (or its absence) in *Fear of Flying*, and makes passing references to Biggles, James Bond, and the Dambusters, the one area that seems to me to be inadequately dealt with is the teasing problem of the educative effects – educative for good or ill, or perhaps rather, towards conformism and against non-conformism – of 'popular' or not academically acceptable literature. This is touched on slightly from one particular point of view in the final chapter but what might have provided a useful perspective would have been analysis of the sort of problem posed by Brigid Brophy writing on sentimentality twenty years ago. She was not, she explained, afraid of the example of Louisa M. Alcott's *Little Women* – their styles were so different there was no danger of imitation. What she feared was reading *Little Women*. It made her cry and she knew, logically, it had no right to demand that response of her. Similarly she maintained, 'The weepiest of trashy movies is the one which throws in a moment or two of genuine newsreel.' This juxtaposition of triviality and reality, false demands on the emotions, and the power of the second and third rate to evoke a response which logic should defy, might have been more fully explored. To what extent are values transmitted through a *sub-literary* education would seem also to demand exploration in the context of Dr Gribble's book. But that is to ask for an extension rather than to offer criticism. This is an excellent book that ought to be compulsory reading for everyone engaged in the teaching of literature who assumes the value of literary study but who cannot (or who will not) explain that value to those outside his or her discipline.

Comedy as a genre has been less frequently and considerably less well served than has tragedy and Professor George McFadden's *Discovering the Comic*³¹ is a worth-while addition to the literature on this subject. His book attempts to serve literary criticism by 'offering a discovery technique for the comic' coupled with examples of how it works. He treats the comic 'as a quality that is derivable from certain works of literary art in which readers can succeed in objectifying imaginative structures that freely maintain themselves despite threats of alteration, threats that somehow seem to arise out of or to be invited by the comic objectivity itself'. This 'seeming formula' is intended to identify 'what a reader intuitively feels along with his feeling of gratification at something comical in a literary text' (p. 242). This sums up the approach and the style of Professor McFadden's study. He sees the comic as under threat from 'the present wave of attacks upon the subject and the individual personality' and this he links with political issues. The most severe test for comedy 'would come if freedom should one day cease to be the most valued of human desires and goals' (p. 254).

I am not sure that this is not a limiting factor to this book. Within its own

31. *Discovering the Comic*, by George McFadden. Princeton (1982). pp. v + 268. £16.50.

field it offers useful insights – as I began, it is a worth-while addition to the literature of comedy – but it seems to me not to deal sufficiently with the comic as an agent in tragedy, for example (though the author is concerned to seek the comic ‘in the strangest places’). Thus, I find the few references to Old Comedy a little surprising, given McFadden’s concerns. I should have expected a much fuller exploration of the *alazon* and *alazoneia*, especially as he refers to Renaissance scholars ‘duplicating for comedy Aristotle’s analysis of tragedy’ and Aristophanes’ ‘disgust at Athenian imperialism’ (p. 60). Comedy surely does not necessarily go with peace, as he argues (p. 40). So Bergson, perhaps, and so, perhaps, a continental view of a certain kind of comedy. Hence, what seems to me (and I keep stressing myself in this review for I would have the reader appreciate that I read McFadden from a different and, perhaps he would feel, an idiosyncratic point of view), a too-ready dismissal of the-comic-not-in-tranquillity: ‘The reason for this peaceable preference . . . is in order that the substantiality of the comic self or situation may be mainly self-induced and not forced into being by external conditions, as in gallows humor’ (p. 41). What leaps to mind here is that other ‘execution humour’: the comedy of the Knights (or Torturers) in the Crucifixion Plays, or, much later, in O’Casey’s early tragedies redolent with the comic. This leads to a dismissal of Jonsonian comedy that seems to me not merely incorrect but, viewed more sympathetically, might go some way to answer the author’s anxieties about threats to comedy and freedom. Thus, having considered Frances Cornford and Northrop Frye, and referred to the *ieron*, *alazon*, *bomolochos*, and *agroikos* (as stock characters – and I wish he had taken into consideration A. W. Pickard-Cambridge’s study, prompted as it was by Cornford’s work), he remarks, ‘Comedy does not require the moral stress applied in *Volpone*, for instance; better for everyone to dissolve at the end in laughter, as in *The Alchemist*’ (p. 169). Is it? Despite its merits, which are considerable, for this reader, a Jonsonian dimension – ‘laughter as a fault in comedy’ – might have paid richer dividends than have been allowed for and, perhaps, might have permitted a less pessimistic conclusion.

Michael Bell’s *The Sentiment of Reality*³² takes its title from something Thackeray wrote to David Masson in 1851, and which serves as an epigraph to the book: ‘. . . the art of novels is to represent Nature: to convey as strongly as possible the sentiment of reality . . .’. Michael Bell sets out ‘to examine the presentation of true and false feeling, particularly ethical feeling, in the European novel’. This he does by pursuing two themes: the impact and aftermath of the eighteenth-century cult of sentiment and the development of realist fiction. His concern is not to go over, once again, all that has been written about sentimentalism and realism but to dwell on ‘a succession of historical moments, whether texts or authors, in which the possibilities of this combined theme, of sentiment and realism, have been significantly modified’. The book is in four parts. In the first, Richardson and Sterne are discussed; in the second, Diderot and Goethe; in the third, Tolstoy and Dickens; and finally, Flaubert, Joyce, and Vladimir Nabakov. The novelists chosen are not put forward as necessarily the greatest, but as historically representative, the intention being that the commentary offered can then, with modifications, be applied generally. In his conclusion, Michael Bell applies what he has formulated earlier to

32. *The Sentiment of Reality*, by Michael Bell. A&U. pp. xiv + 210. £12.50.

Jane Austen, Stendhal, and Thackeray, and ends by taking up Roland Barthes on the impossibility of writing a modern masterpiece. He considers the age-old dispute as to who best understands tables, the carpenter or the philosopher, and argues that the novelist is both 'philosopher' and 'carpenter'. That not only is indicative of the instability of the novel form but its best hope for a future, despite Barthes's doubts. The level of argument is high and the approach illuminating. If in his last paragraph he seems both to argue for and shy away from the continuing virtues of the realist novel as being a mode for our time, it is rather fine to have a literary critic with the courage and clear-sightedness to propose a way ahead born out of his critical awareness. As he sees it (and surely he is convincing), 'the realist novel purports to offer not a simulacrum of reality but the sentiment of reality' and he asks, appositely, what it might mean about someone, or a culture, that thinks he or it has outgrown Dickens and George Eliot.

Just as a neatly typed essay inclines the examiner more favourably than does a mess of dog-eared scrawl, so will a reader be attracted by Warren Ginsberg's *The Cast of Character: The Representation of Personality in Ancient and Medieval Literature*³³. Ginsberg is concerned to show how classical and medieval authors 'adopted techniques and perspectives from rhetoric, philosophy, and sometimes from theology to fashion figures who define not only themselves but their readers as well'. Unlike some authors (or their publishers) he approaches his task with becoming modesty – 'My approach is not new . . .', ' . . . others have dealt with [the "poetical I" and the "performing self"] so thoroughly . . .' – and he adopts a strategy of concentrating, very properly, on what does leave room for further consideration. Particularly interesting, and having a wider significance than its application to the literature selected for discussion, is analysis of the way authors manipulate the responses of their audiences. Different critical perspectives have been chosen by Professor Ginsberg for the authors he discusses. For Ovid, literary artifice; for Boccaccio, rhetorical debate; in such texts as *Tristan* and *Yvain*, the poetics of exegesis; and in *The Canterbury Tales*, the double manipulation of narrative and topoi. Professor Ginsberg combines close study of a passage or story (such as the Man of Law's Tale and what precedes it) with the deployment of an apposite range of reference that illuminates the matter under examination and the point of reference – the lawyers as objects of scorn in the *Ars Amatoria*, say, or in the fourteenth book of Boccaccio's *Genealogy of the Gods*. He then teases out what is conventional from what may be animosity personal to Chaucer, and that is combined with the way the reader's response is manipulated. The reader is first led to believe Chaucer is denigrating himself through what the Man of Law has to say about his poetry, but then finds attitudes are neatly switched as the Man of Law is revealed as a thoroughly inept 'maker'. The style and content happily live up to the volume's physical appearance.

'What these chapters chart', says Frederick Garber in the preface to his *The Autonomy of the Self from Richardson to Huysmans*³⁴, 'are aspects of self-making.' The autonomous self, so created, is difficult to sustain, in itself and in

33. *The Cast of Character: The Representation of Personality in Ancient and Medieval Literature*, by Warren Ginsberg. UTor. pp. vi + 202. £23.25.

34. *The Autonomy of the Self from Richardson to Huysmans*, by Frederick Garber. Princeton (1982). pp. xiii + 326. £21.60.

its relationship, however distanced, with the 'actuality of the present'. Thus, he argues,

The aim of *Home at Grasmere* – and it seems to be the aim of all the romantic landscapes of desire – had been to find a context of and for the self. That is, not only to show the kind of place in which the self could function but also the best kind of place for it, the one that would be most consonant with its character and concerns. (p. 196)

Thus *Home at Grasmere* builds up a series of concentric entities. At the centre is the self, beyond the self is the cottage, the 'embowering trees', then the 'enclosing Vale', and beyond that the world. Professor Garber asks how, if such separateness can be established, 'can one organize the conditions of one's world so that the dialectic of aloofness and association, the need both to be and to be among, is handled without danger to self?' (p. x). In seeking to answer this and related questions, he ranges widely – obviously the authors named in his book's title, but earlier to Cervantes and Milton, and also to Blake, Byron, Coleridge, Emerson, Goethe, Hölderlin, Keats, Poe, Rousseau, Schiller, Stendhal, Sterne, and Wordsworth, concluding, in a chapter called 'Nocuous Nourishment', with the decadents, who found 'there was, after all, no way out of oneself' (p. 295). Professor Garber's account is revelatory; it is rooted in the texts and thus his argument carries the best kind of conviction: that of the works themselves. Quotations from works in foreign languages are given in those languages with translations in end-notes.

The author of *Inside Poetry Out: An Introduction to Poetry*³⁵, John O. Hayden, is said by his publishers to represent no 'school' but the school of common sense. Well, this is a common-sensical approach to the analysis of poetry and though claimed to be highly original seems somewhat old-fashioned (though not necessarily to be deplored for that). The book begins with the texts of five poems and then has sections on the nature of poetry and how to read it; on content, versification, imagery and basic figures of comparison, diction, tone and intellectual figures of speech (being irony, hyperbole and understatement, and paradox), poetic devices of sound; evaluation (with four short sections titled relativism, sentimentality, cliché, and formal criticism), and finally, how to write about a poem. There are then 'model answers', as it were, for each of the five major poems which serve (though not exclusively) as points of reference for the explanation of analytical technique, and fourteen poems for analysis. It is the sort of book that, without disparaging it, would once have been handy for a second or third form, but perhaps is now necessary for university undergraduates. As the contents will have indicated, the more abstruse approaches to the criticism of poetry are eschewed. Given that a certain level of approach is aimed at, that is fine. What is a pity is that some indication of 'a next step forward' is not offered. Professor Hayden is not well served by his publishers in their assertion that his five chosen poems are 'all major works' – he makes no such claim. For his purpose, Professor Hayden need choose no such kind of poem. In fact, apart perhaps from 'Dover Beach', I doubt whether anyone would call the other five 'major' (and not all would accept that description of Arnold's poem). The other four are Robert Lowell's

35. *Inside Poetry Out: An Introduction to Poetry*, by John O. Hayden. N-H. pp. ix + 163. hb \$18.95, pb \$9.95.

'Grandparents'; John Betjeman's 'Death in Leamington'; 'when faces called flowers' by e.e. cummings; and 'Icy Harvest' by Celeste Turner Wright.

The opening sentence of Michael Boyd's *The Reflexive Novel: Fiction as Critique*³⁶ shows no sentiment for realism: 'The modern novel defines itself in terms of its rejection of the conventions of formal realism.' What we have instead, he argues, is not merely the kind of novel that examines the act of writing itself – that is, the reflexive novel – but a mode that 'offers the most sustained interrogation of the novel as an art form to be found in the writings of the present century'. He goes even further. Such novel writing is a critical activity. No longer are the worlds of creative writing and criticism disjunct. If ours is an Age of Criticism (as he maintains), this is not because major writers are critics but because they are 'novelists who have turned the novel into an instrument of critical inquiry'. This is somewhat bold but Dr Boyd (who teaches creative writing) does not take this step in ignorance of the work of the deconstructionists. He puts his view with a delightfully appealing simplicity (well, appealing to all but, perhaps, proponents of such criticism): 'The labor of reflexive fiction is a fait accompli, while the work of deconstructive criticism is only a beginning' (p. 8). There is a long chapter on the reflexive novel and that is followed by six chapters titled, 'Chance and Joseph Conrad's Theory of Fiction'; 'William Faulkner's *Absalom, Absalom!*: Fiction as History'; 'Virginia Woolf's *The Waves*: A Voice in Search of Six Speakers'; 'Joyce into Beckett: Prolegomena to Any Future Fictions'; 'Nabakov and the Self's Effacement'; and 'The Mimetic Fallacy'. Whether one agrees with Boyd's argument or not, it is well worth following. He writes lucidly and crisply and the range of reference, and the way he brings in critics, are cleverly subsumed to his purpose so that one does not have the feeling that David Lodge here or Lucien Goldmann there, or a neat encapsulation of dramatic art and reality (p. 126), are dragged in to impress or digress. Indeed, I sometimes thought I should have liked the author to go further from his topic than he does. Thus, when discussing the way in which the reflexive mode tends towards infinite regress, it would have been interesting to read of this as applied to Harold Pinter's short plays, *Landscape* and *Silence*. Some account of their Viconian regressions might have told more about these plays as dramas. Asking for more may be a punishable offence in the world of the realistic novel, but cannot but be complimentary to this study of the reflexive novel.

Awareness of dialogue would, one might imagine, be central to studies of drama but it is only relatively recently, as Andrew K. Kennedy points out in *Dramatic Dialogue*³⁷, that it has begun to receive something like the attention it deserves. This study opens with an analysis of the nature of dialogue and there are then five chapters devoted to duologue of recognition in Greek tragedy (particularly Orestes and Electra exchanges); duologues of transformation in Shakespeare (mainly drawn from the tragedies but also from *Measure for Measure* and *The Tempest*); the combat of wit (analyses of comedic interchanges in plays by Shakespeare, Jonson, and Restoration dramatists); the confessional duologue from Ibsen to Edward Albee; and the

36. *The Reflexive Novel: Fiction as Critique*, by Michael Boyd. BuckU. pp. 192. £15.75.

37. *Dramatic Dialogue: The Duologue of Personal Encounter*, by Andrew K. Kennedy. CUP. pp. vii + 283. hb £25, pb £7.50.

impersonal/personal duologue from Brecht to Sam Shepard. The book's subtitle is *The Duologue of Personal Encounter* and that might well have been the book's main title. The analyses are always at a sensible, illuminating level and the book should be particularly useful for 'students of literature' who, given the dearth of good instruction in analysing dialogue, are, not surprisingly, weak in noting its effects. It is a pity, I think, that it is less well set in the theatre than it might be. True, it is a book about dialogue and, true, Mr Kennedy draws attention to the importance of the *logos* element of that word: but it is inadequate to limit the interchange of language to verbal language. There is more to be said than is acknowledged here about body language and what I might in this context call theatre language: stage position, lighting, posture, etc. We do not really get enough of this sort of thing, though its value is certainly recognized. Thus, 'The broad audio-visual posture of speakers confronting one another – asking, asserting, promising and so on, within the whole "speech act" – often arrests and demands attention as much as the speech that is individually "characteristic" for a character' (p. 8) seems to demand analysis of that audio-visual posture. Likewise, when Aston's long monologue at the end of the second act of *The Caretaker* is discussed, the analysis, good though it is, would be improved by some recognition of the theatre language of the moment, of, for example, the use of lighting.

All the examples of dialogue are from the 'high literary mode' (and I deliberately say 'literary' rather than dramatic): dialogue that can be relied upon to appear in plays set for university students to 'read'. This is a pity. There is much to be learned from an analysis of dialogue of more modest theatrical origins. Paradoxically, given the thrust of Andrew Kennedy's approach (a solely verbal analysis), that could well serve his purpose better; a music-hall interchange can be totally verbal, virtually characterless, and wholly independent of theatrical setting (indeed, as George Robey once pointed out, spoken in sharp contrast to setting). The virtue of such analysis might have led to a fuller understanding and exploration of the pause, of innuendo, and of audience non-verbal participation in the completion of the dialogue. That might then be taken into analysis of, for example, the dialogue of Albee's *Zoo Story*, where a function of the dialogue analysis should be, surely, to show how the audience is 'turned', so that from being spectator it becomes proxy participant in the killing. That I have been prompted to engage in a dialogue with *Dramatic Dialogue* is, I hasten to add, a virtue of Mr Kennedy's study. It should prove an excellent starting point for many a class discussion. The CUP once again adopts the form 'focussed' (p. 220).

If the excesses of biographical interpretation of literature led to an understandable and even necessary retreat into the work alone, divorced from author, historical context, and perhaps life into the bargain, the determination to hold that critical position and to elevate it into a positive virtue, has struck this reviewer as at best unnecessary and at worst hypocritical. The defence that 'we cannot know about an historical period to the full', and therefore we should ignore that period *in toto*, is surely perverse although it has a kind of advantage in that the student is able to avoid all kinds of nasty tangles and uncertainties. *Society and Literature, 1945–1970*³⁸ in the Context of English

38. *Society and Literature, 1945–1970*, ed. Alan Sinfield. Methuen. pp. vi + 266; illus. hb £11.50, pb £5.95.

Literature series will not attract those wedded to a study of the text in isolation. For those interested in literature in the context of the society that produced it – or in which it was produced – it will have a double value. For anyone over thirty, and to some extent even to those who are younger, it will be possible to check responses to the literature discussed and the events described against their own experiences. That also has a double value. In the first place, the reader can check what the authors say – that is obvious. But secondly, and more subtly, we can check our responses. We can now see that recent past, a time reasonably readily remembered, described as it actually was (or may actually have been, if the paradox is allowed), and as we now respond, a few decades later, to those events and that literature. Alan Sinfield, the editor, in his introduction takes as a starting point the Oxbridge graduate choosing/constrained to run a sweet-stall at a time of full employment. Awareness of the social context might at first suggest that the fiction is unconvincing, but as one explores more, the relationship of context to play becomes intriguingly revealing of both mid 1950s and mid 1980s. Similarly, one can explore usefully on the basis of what Sinfield has to say about the theatre and its audiences with respect to, for example, the Royal Court and *Beyond the Fringe*. The result is a particularly valuable and stimulating book. It should enrich the experience and widen the understanding of those who teach and those who read it, and, unlike many books aimed rather too hopefully at that uncertain ‘general reader’ as well as sixth-form and university audiences, it should be enjoyed by those with no academic pursuit in mind. Sinfield also writes on ‘Varieties of Religion’ and the other contributions are: ‘Literature, politics and society’ (Alistair Davies and Peter Saunders); ‘The challenge of sexuality’ (Jonathan Dollimore); ‘The production of literature’ (Stuart Laing); ‘Thrills and frills: poetry as figures of empirical lyricism’ (Andrew Crozier); and ‘Novels and the novel’ (Stuart Laing). The book is in two parts, Society in Literature and Literature in Society, and there are a dozen well-chosen, if rather murkily reproduced, illustrations.

Anne Wilson’s *Magical Thought in Creative Writing: The Distinctive Roles of Fantasy and Imagination in Fiction*³⁹ could so easily have been pretentious and jargon-ridden, obscuring a topic worth more consideration than it frequently gets. Happily, Dr Wilson steers beautifully clear of such pitfalls and produces an engaging analysis thoroughly worth reading. She makes lucid distinctions between ‘ethically controlled fantasy’ (fabulation) and the magical fantasy with which she is concerned. She uses well the techniques associated with Vladimir Propp and Tzvetan Todorov, and her introduction of Freud is purposeful. The range of literature is ideal for what she wishes to display and, for once, we have someone who can tackle non-set-text literature with the same sympathy and sophistication as *Hamlet*. There is an introduction in which terms are defined and a ‘trial-analysis’ is made of *The Goose-Girl*; that is followed by analyses from the point of view of this study of *She*; *Jane Eyre*; two Hans Andersen stories; *The Lord of the Rings*; *The Wife of Bath’s Tale*; *Sir Gawain and the Green Knight*; and *Hamlet*. There is growing interest in the study of literature from this point of view. (Some of the best work I have had presented to me as an external examiner in recent years has been in this field.)

39. *Magical Thought in Creative Writing: The Distinctive Roles of Fantasy and Imagination in Fiction*, by Anne Wilson. Thimble. pp. 156. £10.95.

This is an excellent contribution to this approach. If the book has a fault it lies in its index: this is too thin.

CCrit is concerned (as it itself states) with 'hermeneutic criticism, the art of interpretation as it has developed from a mode of Biblical exegesis into general hermeneutics and in the late nineteenth century into the method of the humane sciences'. The editor, E. S. Shaffer, provides a useful introduction that simultaneously 'sets the scene' and introduces the volume's chief concerns. The articles begin with Johan Wrede on the approach to reading as 'experience' and this is followed up by a series of essays in the first part on, among other topics, 'the community of interpretation' (Piers Gray); on 'Stanley Fish's interpretive communities and the status of critical interpretations' (P. D. Juhl); on Beckett (Iain Wright); 'Reading as system and as practice' (John Frow); 'Godamer's hermeneutics' (Paul Connerton). The second part is devoted to five translations, two of which are particularly interesting: Peter Szondi's essay, 'Hölderlin's overcoming of classicism' and the *Comedy of the Prodigal Son*, performed in Germany by the touring English Comedians and published in Germany in 1620. This has an introduction by the translator, Julian Hilton. Part three is devoted to three essay reviews and there are two bibliographies: of hermeneutics – literary and biblical interpretation; and of comparative literature in Britain, 1980.

The three issues of *NLH*, addressed themselves to Problems of Literary Theory (Autumn 1982); Convention (Winter 1983); and Renaissance Literature and Contemporary Theory (Spring 1983). Each issue has a section headed Discussion, which takes up issues raised in the main contributions. These may be further argued over by the original or additional contributors. Thus, for Problems of Literary Theory, the Discussion is led off by Catherine Belsey who begins, 'On the evidence of this issue of *NLH*, the central problem of literary theory is the problem of meaning.' Her response is taken up by five contributors, three of whom are authors of the original articles. The Discussion section for the second issue had but two contributors, and that for the third, four, none of whom were authors of the original articles. The format is attractive and stimulating, especially when the kind of interchange achieved in the first issue is provoked. Having had some small experience of trying to cope with responses to articles and responses to responses . . . and so on, I am full of admiration for this attempt. What also stands out in this volume is the vigour which informs so many of the articles. It is invidious to select titles for mention on the basis of what must be a less than leisurely reading, but I cannot resist mentioning 'Is There a Woman in This Text?' by Mary Jacobus. This offers a tight, fascinating argument with wit and insight.

4. Bibliographical Studies

There is in the splendid second edition of the *Literary Research Guide*⁴⁰ edited by Margaret C. Patterson a stunning piece of misplaced confidence. In an annotation to the *New Cambridge Bibliography of English Literature*, which puts to shame the shoddy accounts to be found of it when it first appeared (especially of Volume 4), she says, 'All literature students know that

40. *Literary Research Guide*, ed. Margaret C. Patterson. MLA. pp. lxxxiv + 559. hb \$25, pb \$9.50.

the *New CBEL* is the most important reference work in their field.' Would that they did! Only last week, and not for the first time, I had to direct a not-so-inexperienced lecturer in English to that work: it was a novelty to him. I can pay Dr Patterson no higher and more just praise than by saying her *Guide* deserves to be known by all students and teachers of literature and, indeed, ought to be possessed by any with even half-serious pretensions to scholarship. It is particularly good at directing the researcher to journals whether as sources of articles or as places for publication. And how many times has one been asked in plaintive tones, 'Is there a journal that will publish my articles on so-and-so?'" Given that the inquirer has not had the wit to find such a journal in the course of his or her research, the temptation is always to answer, 'I hope not.' Now one can be courteous and helpful and say 'Go and check Patterson's *Literary Research Guide*, second edition.' The annotations are often lengthy and pointed; there are splendid lists of series; and the paperbound version is very good value indeed, even if the pound sinks to parity with the dollar. This really is an essential book.

In his foreword to *The Present State of Scholarship in Historical and Contemporary Rhetoric*⁴¹, Professor Walter J. Ong argues that 'In recent times rhetoric has become more vigorous and more protean than ever before. The modern world has found new ways of exercising the persuasion that used to be practiced chiefly through verbal performance.' Thus, from its 'original habitat in the world of direct vocal exchange' it has moved to the written and printed page, display advertising, skywriting, television 'and all the rest' (pp. 6-7). One result has been the foundation of an International Society for the History of Rhetoric; another is this survey-cum-bibliography. There are six sections, each by a different author: The Classical Period by Richard Enos, The Middle Ages by James L. Murphy, The Renaissance by Don Abbott, The Eighteenth Century by Winifred Horner, The Nineteenth Century by Donald C. Stewart, and Contemporary Rhetoric by James L. Kinneavy. Each is split into two: first there is a survey and that is followed by a full checklist. The overall effect of the book is excellent. Checking for one or two of what seemed to me useful but less-obvious studies always revealed their presence. The surveys are far more than run-of-the-mill summaries. They show, succinctly and convincingly, the vicissitudes in the practice and study of rhetoric and demonstrate clearly that the subject is gaining in research interest. There is no sense of the subject being skimmed in any period and 'contemporary' really means what it says (and should in a book on rhetoric especially). This is a book that deserves more attention for itself and what it discusses than I expect it to get in most universities on this side of the Atlantic. Attention to the last paragraph of the final section (p. 198) would itself bring about a striking change for the better in everyday expression in our institutes of tertiary education.

As someone who attempted to edit a bibliographical journal for a dozen years, I cannot but have considerable admiration for Professor Fredson Bowers's annual, *SB*. Under his direction this reached its thirty-sixth issue in 1983. What changes, many of the most significant being wrought by Bowers, have taken place since it first was published for the years 1948-9! There are still those who take a pride in being bibliographically ignorant – but do not

41. *The Present State of Scholarship in Historical and Contemporary Rhetoric*, ed. by Winifred Bryan Horner. UMiss. pp. x + 230. \$25.

hesitate to review, and presumably be paid to review, works of bibliographic erudition – and it is also true, as Bruce Harkness once wrote, ‘Bibliographers are like socialists and Christians: walking arguments of the weakness of their cause.’ Obviously I am prejudiced but looking at the achievements of the major societies concerned to establish what texts there are, how they should be presented, and with fostering their actual production (I have in mind our own Bibliographical and Malone Societies, both nearing a century old), I would argue they have more of lasting worth to show, despite some monstrosities, than the many schools of literary criticism, whose names are Legion. *SB* 36 continues and takes forward a good tradition. There is another major essay by G. Thomas Tanselle, who this year turns his attention to ‘Classical, Biblical, and Medieval Textual Criticism and Modern Editing’. This is well worth attention. One of the luckiest scholarly experiences that came my way was to be asked to take part in some joint undergraduate teaching (long before ‘team teaching’ was preached, never mind allegedly practised) with Classical and Biblical scholars with minds far better and experience much wider than mine. My eyes were opened wide to what was to be learned from an ancient tradition and its modern practice in fields quite different from my own; I had been guilty of going no further than Housman’s essays and, I am afraid, simply not thought it worth the effort to go further. Tanselle quotes Bruce Metzger and I take leave to repeat the truism: ‘An ever present danger besets the specialist in any field; it is the temptation to neglect taking into account trends of research in other fields. Confining one’s attention to a limited area of investigation may result in the impoverishment rather than the enrichment of scholarship.’ (How well I recall being introduced to a member of a very large department who was, I was informed, ‘Our Late-Plays of Shakespeare specialist’ – and that *was* all he taught. At the time it seemed so enviable.)

SB has another seventeen contributions which include aspects of the work of Emily Dickinson by R. W. Franklin (the Fascicles), Fielding’s satires against Sir Robert Walpole by Martin C. Battestin, Robert Thornton by George R. Keiser and Mary Hamel, Sir John Harington’s *Ariosto* by Simon Cauchi, ‘The Censor and the Editing of Four English Promptbooks’ by T. H. Howard-Hill, ‘Sallied Flesh’ (further support) by G. V. Monitto, John Fletcher’s *A Wife for a Month* by Robert Turner, ‘Some Neglected Bits and Pieces from the *European Magazine*’ by Arthur Sherbo, Keats by David Jackson, Gissing (an unknown story) by Robert Selig, Thoreau by Linck C. Johnson, Stephen Crane by Paul Sorrentino, Robert Frost by Roger Sell, Hart Crane by Joan St C. Crane, Faulkner by Louis Brodsky, and ‘The Bibliographical Concept of *Plating*’ by James L. W. West III. This is an interesting volume.

The problem of focusing a series of disparate essays is not always solved by relating them to a conference theme (as one or two of the reviews in this section will indicate). *YES* does very successfully bring together material on ‘Colonial and Imperial Themes’, as this Special Number (the sixth so far) is titled. Indeed, the range of essays is not simply related to the themes, but is related imaginatively. This is perhaps particularly apparent in the essays concerned with earlier English literature: Spenser and Anglo-Irish identity by Nicholas Canny; Michael Drayton and the Virginian voyages by Joan Rees; ‘Pastoralism, Pluralism, Imperialism, Scientism: Andrew Marvell and the Problem of Mediation’ by Michael McKeon; and ‘Defoe, Imperialism, and the Travel Books Reconsidered’ by J. A. Downie are all on themes worth tackling

and they help provide a valuable perspective to the later essays as well as the topic considered more largely. One of the most interesting figures introduced by George Woodcock (at least to me) is Sara Jeannette Duncan, who wrote six novels about India and one set in Canada, *The Imperialist*, for which she is remembered in that country. William Byrd, the eighteenth-century Virginian aristocrat, is also a lesser-known figure to have an article devoted to him by Norman S. Grabo. Australian, South African, West Indian, Canadian, Indian, and Colonial American literature are all discussed in other contributions and and there is a vigorous defence by Cedric Watts of Chinua Achebe's attack on Conrad (whom he described as 'a bloody racist') and *Heart of Darkness* (which Achebe castigated as 'an offensive and totally deplorable book'). Watts argues that Achebe's 'denunciations do have the ironic effect of drawing attention to the very strengths that he seems unable to perceive'. Watts seems to me right, but that should not (as he would be the first to agree) allow a white reader to seek too-ready comfort that Conrad's fictional exposure settles actual, human accounts: it cannot, nor, of course, was it intended to, which may, in part, be the heart of the problem. But this is lively, worth-while stuff.

Some 270 of the volume's 370 pages are taken up with articles devoted to 'Colonial and Imperial Themes'. There is the usual large batch of reviews, some fifty-five of them devoted to over sixty books, and sandwiched between, under the rather graceless subtitle, 'Other Articles', two essays which do not fit the volume's theme: Andrew Wawn on *Mum and the Sothsegger* and E. A. J. Honigsmann on 'John a Kent and Marprelate'.

It is to be doubted whether the most avid aficionado of YW sits down and reads it through, cover to cover. No more have I done when faced with *American Literary Scholarship: An Annual / 1981*⁴². This American equivalent to YW adopts a slightly different pattern in that it is split into two parts, the first being devoted to ten authors (or small groups of authors, such as Fitzgerald and Hemingway), and the second to periods and genres. Among the latter are sections headed 'Black Literature', 'Themes, Topics, Criticism', 'Foreign Scholarship' and 'General Reference Works'. Owing to 'new governmental policies and pressures in Poland', there is no essay on East European contributions. Rather than sample broadly, a single section, 'Drama', prepared by Walter J. Meserve, was read carefully. Knowing only too well the constraints placed upon a reviewer attempting to cover a great deal in little space, one could not have anything but admiration for what Professor Meserve achieved. He quite rightly hammers those who ignore early American drama – or even American drama *in toto* – and he offers sharply pointed criticism, fair and very direct. Of one essay (it would be invidious to draw it out of its context) he remarks, 'the intellectual thinness of the brief observations is matched by the arrogance of the observer'. But he is also quick to praise, and, of course, writes with wide and thorough knowledge. Readers concerned with the major authors, from the Transcendentalists to Eliot and Faulkner, will obviously know where to look, and just as obvious are the surveys of periods. A section which ought not to be overlooked by a much wider range of scholars (including those not particularly interested in American literature) is that by Jonathan Morse on 'Themes, Topics, Criticism'. This provides a very useful guide to

42. *American Literary Scholarship: An Annual / 1981*, ed. by James Woodress. DukeU. pp. xviii + 549. \$37.75.

new trends and often risks unpopularity in fields in which it is almost a criminal act so much as to demur. Thus, having found the intention of a work clear, Morse continues that the logic behind what has actually been written makes no sense to him. A brave man and one to whom the reader is indebted. This, incidentally, is the last volume of *ALS* to be edited by James Woodress.

In noticing *Lib* for 1983 an interest must be declared. Having been its editor for the preceding twelve years, and as, inevitably, much of the material for 1983 had been in the pipeline for a couple of years, it would be hypocritical to speak of standards maintained, raised, or falling off. The task of getting out the journal has been slightly lightened by dividing the work between an editor for articles and notes (Dr Mervyn Jannetta) and joint editors for reviews, Dr Lotte Hellenga (who has now taken on that task alone) and Ian Willison, a division of responsibility that, it must be admitted, the previous editor was disinclined to countenance. One of the virtues of *Lib*, it seemed to me, was that there was space for detailed reviews, some, indeed, being very long. I was delighted to see this tradition continued and, of course, a fresh haul of reviewers brought into the net. The articles and notes range widely in period and genre. The earliest writing considered, via Thorkelin's trip to Britain at the end of the eighteenth century, is *Beowulf*. The most recent literature discussed is Conrad's *The Secret Agent* and there is a welcome number of articles on eighteenth-century topics. *Lib*'s long tradition of interest in printing and publishing outside Britain is well maintained by Diana Thomas's 'The Book Trade in Ibarra's Madrid'; there is a neat article on Lincoln Cathedral Library, in particular Michael Honywood; printing and textual bibliography have full articles; early Welsh orthography, continuous reprinting, Indian scripts, a portrait of James VI and I, and perpetual copyright are among topics treated in notes, and the beginning of printing in England is represented by an article on 'Caxton, St Winifred and the Lady Margaret Beaufort'. The compilation of the detailed index has been undertaken by an indexer new to the journal, Sheila Hingley. Perhaps on such an occasion a reviewer may be allowed the licence to wish his successor well in a far from easy task.

English Language

RICHARD COATES, DAVID DENISON, VIVIAN SALMON
AND KATHLEEN WALES

1. Introduction

Since the breadth of expertise required by the innocent-looking title 'English Language' is so large, we have assembled a team to discuss the year's work of 1983. That work is also a very large amount, as may be inferred from a comparison of the length of our chapter with that in YW 63. The material of our chapter is ordered as follows: 1. Introduction; 2. General; 3. History of English Linguistics; 4. Dialectology and Sociolinguistics; 5. Phonetics, Phonology, and Orthography; 6. Morphology; 7. Syntax; 8. Vocabulary and Semantics; 9. Onomastics; 10. Stylistics. This arrangement is the same as in previous years apart from the fact that Morphology has been detached from Phonology to make a separate section and that some slight changes have been made to the headings to make them conform with our practice. Following the lead given by our predecessor Richard M. Hogg in YW 62, we do not divide the chapter into historical and descriptive sections, though within each section some attempt has been made to sort the works referred to according to which of the traditional periods they describe, where this does no violence to our intentions. The broad division of responsibility among the authors is as follows: sections 1, 4–6 and 9: Coates; section 2: Coates and Denison; section 3: Salmon; sections 7 and 8: Denison; section 10: Wales. We have, however, each had our fingers in the others' pies to a certain extent. The final draft was assembled by Coates with the aid of an unwilling computer. The coverage is broad, we think, although as in previous years certain systematic exclusions have been made. We have not attempted to cover every piece in phonetics or experimental and developmental psycholinguistics which uses the data of English to achieve its own theoretical ends, though some pieces in these disciplines and in social psychology have been mentioned if it is felt that they illuminate say, English phonology, or societal attitudes to English, which are our proper parochial concerns. We have also not covered applied linguistics, or more specifically the teaching of English as a second or foreign language, as these topics are more than adequately served elsewhere. We would probably not have mentioned that we were not concerned with the impact of English on other languages – a culturally most important topic – if we had not noticed one publication where several such influences are handily discussed together, namely the two-volume set in the Jyväskylä Cross-Language Studies series¹. We find the impact of English on modern Estonian, Finnish, and Romanian treated here.

1. *Cross-Language Analysis and Second Language Learning*, ed. by Kari Sajavaara. Jyväskylä Cross-Language Studies 9 and 10. JyväskyläU. pp. 255 and 304. pb

2. General

In this section we record the news that gives us sorrow or pleasure, and discuss the picture of the state of English language research that emerges from the following pages. The death of Angus Cameron in the prime of life was a serious blow to OE studies; his energy will be sorely missed. More happily, several distinguished scholars have had their work honoured by *Festschriften*: Norman Davis², E. J. Dobson³, and David Murison⁴. We will discuss the papers from these books in the appropriate places below – note that we refer to the volumes by such means as *Davis Festschrift* (etc.) throughout.

A major collection of papers from the First International Conference on English Historical Linguistics⁵ has emerged under the editorship of a local team; it is cited hereafter as *CTIEHL*. There is a strong leaning towards phonology, especially new insights into old problems afforded by dependency phonology, a framework whose similarity in some respects to auto-segmental phonology and other non-linear approaches suggests that a new consensus about directions for the discipline is beginning to emerge.

As for bibliographical tools: the *AB*⁶ reached 1980 this year, though it is still noting items from at least as far back as 1977. The *ASE* 'Bibliography for 1981: ... Old English Language', compiled by Carl T. Berkhout *et al.*, contains 85 items, whilst the same writer's 'Old English Research in Progress: 1982–1983' in *NM* lists two items under 'Language', four under 'Poetic Style and Technique' and three under 'Word Studies'. Thomas A. Kirby's 'Chaucer Research in Progress: 1982–1983', also in *NM*, has but two entries and there are apparently no projects under way on the residue of ME, to judge by *NM*.

Jacek Fisiak has produced *A Bibliography of Writings for the History of the English Language*⁷ which I cannot help finding mistitled; it contains numerous works of general linguistic interest. It lists some papers outside the mainstream, airing views that few have ever accepted *in toto* but which will not go away (like Marjorie Daunt's from the mid 1930s on the phonetic interpretation of OE digraphs). It is rather thin in some areas, e.g. the contributions of onomastics appear to be restricted to ageing standard handbooks and very old dialectological work like that by Alois Pogatscher at the turn of the century. Poland seems to have entered a phase of reviewing the history of Anglistik; Fisiak also surveys *English Studies in Poland*⁸, and we

2. *Middle English Studies: Presented to Norman Davis in Honour of his Seventieth Birthday*, ed. by Douglas Gray and E. G. Stanley. Clarendon. pp. viii + 288. £35.

3. *Five Hundred Years of Words and Sounds: A Festschrift for E. J. Dobson*, ed. by E. G. Stanley and D. Gray. Brewer. pp. 177. £29.50.

4. *Scotland and the Lowland Tongue. Studies ... in Honour of David D. Murison*, ed. by J. D. McClure. AUP. pp. xix + 231. £17.

5. *Current Topics in English Historical Linguistics: Proceedings of the Second International Conference on English Historical Linguistics Held at Odense University 13–15 April 1981*, ed. by Michael Davenport, Erik Hansen, and Hans Frede Nielsen. Odense University Studies in English 4. OdenseU. pp. 293. pb Dkr 150.

6. *Annual Bibliography of English Language and Literature*, ed. by Michael Smith. MHRA. pp. xlv + 912. £44.50.

7. *A Bibliography of Writings for the History of the English Language*, comp. and ed. by Jacek Fisiak. Seria Filologia Angielska 20. AMU. pp. 166. pb 150zł.

8. *English Studies in Poland: A Historical Survey*, by Jacek Fisiak. Seria Filologia Angielska 19. AMU. pp. 63. pb 50zł.

have an outline work of broader geographical scope in T. Herbst and G. Scholtes's 'Towards a History of English Studies in Europe' (*StudAngPos*).

At various points below, here too, readers will find references to works that are not specifically about the English language, but which may profitably be read alongside the works mentioned adjacent to them. It is customary in this section to point to prominent books and articles in general linguistics that seem likely to become standard reference works or to change our attitudes or techniques in some way. We note Michael Stubbs's sociolinguistically oriented *Discourse Analysis*⁹, with its practical suggestions on data-collection methods; and also Gillian Brown and George Yule's *Discourse Analysis*¹⁰, which is a fine textbook and work of synthesis making heavy use of English material. Peter Trudgill's *Sociolinguistics*¹¹ has gone into a second, expanded edition with some extensive reworking of the chapter on 'Language and Sex' particularly noticeable. The same author is responsible for the collection of previously published papers *On Dialect*¹², which covers a wide range of topics from patterns of language maintenance among Albanian speakers in Greece to a work of exegesis on English rock-music lyrics; I commend its scholarship and its entertainment value. W. Nelson Francis has produced a textbook on *Dialectology*¹³ with strong emphasis on research techniques and the presentation of findings and rather less emphasis on a possible integration of traditional concerns with those of urban sociolinguistics. In relation to the latter, we find in *IJSL* 39 a well-argued defence of network analysis by its most gifted practitioner in linguistics, Lesley Milroy (see section 4 below).

The field of syntax is still polarized by the opposed methodologies of transformational and 'monostratal' analysts. The most important single contribution to the latter is the GPSG collection of papers edited by Gerald Gazdar, Ewan Klein and Geoffrey K. Pullum entitled *Order, Concord and Constituency*¹⁴. There are three analogous collections of papers or monographs within other frameworks: G. M. Horn's on lexical-functional grammar¹⁵, Simon Dik's on functional grammar¹⁶, and D. M. Perlmutter and C. G. Rose's on relational grammar¹⁷.

In phonology the pursuit of alternatives to purely linear approaches goes on, and the latest major monograph here is that by G. N. Clements and S. J.

9. *Discourse Analysis: The Sociolinguistic Analysis of Natural Language*, by Michael Stubbs. Language in Society. Blackwell. pp. 286. hb £19.50, pb £8.50.

10. *Discourse Analysis*, by Gillian Brown and George Yule. Cambridge Textbooks in Linguistics. CUP. pp. xii + 288. hb £20, pb £5.95.

11. *Sociolinguistics: An Introduction to Language and Society*, by Peter Trudgill. Rev. ed. Pelican. pp. 204. pb £2.25.

12. *On Dialect*, by Peter Trudgill. Blackwell. pp. viii + 240. £12.

13. *Dialectology*, by W. Nelson Francis. Linguistics Library 29. Longman. pp. ix + 240. pb £5.95.

14. *Order, Concord and Constituency*, ed. by G. Gazdar, E. H. Klein and G. K. Pullum. Linguistic Models 4. Foris. pp. 219. hb Dfl 60, pb Dfl 40.

15. *Lexical-Functional Grammar*, by G. M. Horn. Trends in Linguistics Studies and Monographs 21. Mouton. pp. ix + 394. DM 140, £42.

16. *Advances in Functional Grammar*, ed. by S. C. Dik. Publications in the Language Sciences 11. Foris. pp. x + 415. hb Dfl 60, pb Dfl 40.

17. *Studies in Relational Grammar I*, ed. by D. M. Perlmutter and C. G. Rose. UChic. pp. xv + 412. £25.50.

Keyser, *CV Phonology*¹⁸, where hierarchic organization is the topic to the fore.

A new term, *kyriolexia*, is introduced by Fred W. Householder in an article of that name in *Lg* as a tool in the description of stylistic/attitudinal variety in the lexicon. It is a subjective concept relating to the user's perception of what is the 'real' term for expressing some notion, and it is terminologically helpful in relation to problems such as those emerging from T. K. Pratt's paper discussed below in section 4.

A collection of papers not specifically interesting for the English scholar is *Language Change* edited by Irmengard Rauch and Gerald F. Carr¹⁹; the papers are a motley lot as befits papers from, or inspired at, a convention, but include some of more than passing interest by B. Greim, D. Lightfoot, and Y. Malkiel.

There are three substantial contributions to the study of the language of an author or genre. The longest awaited (and I daresay the most keenly) is A. J. Aitken's piece in the *Murison Festschrift*⁴ entitled 'The Language of Older Scots Poetry'. An earlier essay has been available via the underground for more than a decade, and its publication in a final form is most welcome. David Burnley's book *A Guide to Chaucer's Language*²⁰ is to be welcomed not only because a new study is needed, but because it reflects the author's recognition that any valuable study must show the importance of stylistic variation. Burnley considers, throughout, many effects exploiting linguistic choice. N. F. Blake's book from the same stable, *Shakespeare's Language*²¹, is a student-oriented work attempting to set Shakespeare's usage against a background of appropriate knowledge about Early Modern English in its social context. It uses a kind of systemic-grammar framework with minimal technicality but does not aim at originality in its treatment of syntax. There are, unfortunately, signs of haste in the writing, such as a passage appearing to muddle 'perfect' and 'passive'; and some rather sweeping claims, as for the emphatic origin of the *do*-periphrasis, which not even Visser claims in his own unconvincing argument against Ellegård's theory of causative origin. Other works on authors and genres are noted at the relevant points below.

3. History of English Linguistics

Since the establishment of *SHL* in 1973, *HL* in 1974, and *HEL* in 1978, there has been an impressive growth of interest in the intellectual and social origins of contemporary linguistic thought. One indication of the maturity of linguistic historiography is the increasing attention paid to theoretical and methodological issues, this year's work including further stimulating discussions by Pierre Swiggers. Their relevance to all the publications noted in this section makes it appropriate to mention them, even if only briefly, in this first

18. *CV Phonology: A Generative Theory of the Syllable*, by G. N. Clements and S. J. Keyser. MITP. pp. 192. hb £29.95, pb £14.75.

19. *Language Change*, ed. by I. Rauch and G. F. Carr. IndU. pp. x + 274. £20.

20. *A Guide to Chaucer's Language*, by David Burnley. Macmillan. pp. xv + 264. hb £15, pb £5.95.

21. *Shakespeare's Language: An Introduction*, by N. F. Blake. Macmillan. pp. x + 154. hb £14, pb £3.95.

paragraph. In 'La Méthodologie de l'Historiographie de la Linguistique' (*FLH*) Swiggers calls for not simply a catalogue of true, though trivial, 'facts', but a systematic and structured account, capable of dealing with both the internal and external history of the subject. The type of approach which he deprecates is unfortunately illustrated by some of the papers in a collection²² which he reviews in 'Gleanings from the History of the Language Sciences' (*LB*). Ezra Talmon, the editor of the recently founded journal *History of European Ideas* welcomes contributions on the history of linguistic ideas and has already printed two very valuable articles (in 1981 and 1982) on seventeenth-century theories of language.

Beginning our survey with the history of linguistic thought in Britain, we cannot altogether ignore commentaries on the work of medieval scholars who wrote in and on Latin, but whose ideas, as in the case of Roger Bacon, sometimes influenced English grammatical thought centuries later. Thomas Maloney offers three papers on Bacon; the first one is on his semantic theory as set out in a work written c. 1290, the second on the relationship of his ideas to those of William Sherwood²³, and the third on 'The Semiotics of Roger Bacon' (*MS*), which refers to the debt which many scholars owed to Boethius's theories of signification. Irène Rosier contributes to a general discussion on grammatical ellipsis with a paper on 'Roger Bacon et le Problème du Sujet Sous-entendu' (*HEL*) and more practical concerns in medieval Oxford are described by David Thomson in 'The Oxford Grammar Masters Revisited' (*MS*).

In the history of English linguistics proper this has been a fruitful year in grammar, phonetics, lexicography, applied linguistics, and in the study of universal language projects, each of which topics will be noticed in turn. The earliest grammars to be discussed are five eighteenth-century Italian grammars of English; in an original and interesting account, Thomas Frank describes 'The First Italian Grammars of the English Language' (*HL*) and uses the phonetic instruction they provide for their readers as data on which to base some conclusions about the pronunciation of English at the time. Also concerned with eighteenth-century grammar are Bertil Sundby and A. K. Bjørge on *A Dictionary of English Normative Grammar, 1700–1800*, begun in Bergen in 1980. The purpose of this project is to collect and process the forms – mainly syntagmatic ones – that were frowned upon by the early prescriptive grammarians, and approximately 11,000 citations have been filed and classified already. Three reports on its progress are published this year, one by Bertil Sundby²⁴ and two by A. K. Bjørge²⁵, while the authors collaborate in an account of their research, 'The Codification of Prescriptive Grammar',

22. *Progress in Linguistics Historiography. Papers from the International Conference on the History of the Language Sciences*, ed. by E. F. K. Koerner. Benjamins (1978). pp. xiv + 421. hb Dfl 110. The editor shares Swiggers' concern.

23. 'Roger Bacon and the *Significatum* of Words' and 'The *Summule dialecticus* of Roger Bacon', papers 8 and 10 in *Archéologie du Signe*, ed. by Lucie Brind'Amour and Eugene Vance. Papers in Mediaeval Studies 3. PIMS.

24. *Incongruence in Sequence*, by B. Sundby. Linguistic Project Reports 10. UBergen.

25. *Three Types of Incongruence: 1. Concord*, by A. K. Bjørge. Linguistic Project Reports 8. UBergen; and *Three Types of Incongruence: 2. Government*, by A. K. Bjørge. Linguistic Project Reports 9. UBergen.

presented to the Thirteenth International Congress of Linguistics²⁶. Sundby also contributes a paper on 'Syntactic Variation in the Context of Normative Grammar' to the published proceedings of the SSSV conference²⁷.

In 'William Barnes on Lindley Murray's Grammar' (*ES*) Bernard Jones demonstrates that Barnes, best known for his views on the desirability of Anglo-Saxon linguistic purity in contemporary English, was also a distinguished philologist. Jones collects all Barnes's comments on Lindley Murray, published in his *Philological Grammar* (1845), and concludes that as 'the observations of one of the most open-minded scientific philologists of the nineteenth century, Barnes's criticisms deserve a place in the record'. Another critic of Murray (though muted) was William Cobbett, whose very entertaining grammar is reprinted, with an introduction and notes²⁸. These are of more interest to the historian than the linguist; and the absence of linguistic comment is particularly unfortunate because Cobbett's grammar seems surprisingly modern in certain respects (for example, in his treatment of the compound tenses) and a detailed analysis of his sources is required to reveal the extent of his originality. Finally, Eugenio Coseriu writes on a philosopher who, though not primarily a grammarian, was a pioneer in linguistic typology. This is Adam Smith, whose *Considerations Concerning the Different Genius of Original and Compounded Languages* is the subject of an extremely interesting paper, 'Adam Smith and the Beginnings of Language Typology' (*HL*), translated from German by E. Haggblade.

Two important articles on the history of British phonetics have appeared. One is on A. J. Ellis and his 'palæotype', one of his phonetic notations, and the other is devoted to a scholar who assisted Ellis in his field work. In 'The Evolution of A. J. Ellis's Palæotype' (*JIPA*) John Local investigates the apparent difficulty of understanding the transcription, which was, however, greatly admired by Sweet, and points out that it is best appreciated as a mixture of phonetic and phonological notation which evolved in the course of Ellis's writing. Local argues that Ellis anticipated the concept of the phoneme when he distinguished two kinds of palæotype – 'approximative', when 'the distinction between sounds is unimportant for the discussion in hand' and 'complete' palæotype, when 'shade' phonetic symbols are employed. One of Ellis's field workers (who sometimes used his own idiosyncratic symbols) was Thomas Hallam, on whom Michael MacMahon contributes a paper, 'Thomas Hallam and the Study of Dialect and Educated Speech' (*TYDS*). A brilliant, self-taught phonetician, Hallam travelled extensively throughout the country, collecting examples of both dialect and standard speech. He hoped that after his death part of his data collection would be published, but his notebooks have lain almost untouched in the Bodleian Library till now. Dr MacMahon provides evidence that the collection is 'incomparable', and it is good to know that a computer-assisted study is in preparation.

26. *Proceedings of the XIIIth International Congress of Linguists*, ed. by S. Hattori and K. Inoue. CIPL.

27. *Papers from the Second Scandinavian Symposium on Syntactic Variation: Stockholm, May 15/16 1982*, ed. by Sven Jacobson. StSE 57. A&W. pp. 176. Skr 80.

28. *A Grammar of the English Language*, by William Cobbett: the 1818 New York First Edition with passages added in 1819, 1820 and 1823, ed. by Charles C. Nickerson and John W. Osbourne. Rodopi. pp. 185. pb £11.36.

Studies on the history of the English dictionary include two in R. R. K. Hartmann's collection on lexicography²⁹. N. E. Osselton contributes a succinct account of 'The History of English-Language Dictionaries', and A. Delbridge describes in its historical context the development of 'The English Dictionary in Different Parts of the World'. There are also occasional references elsewhere in the volume to the history of lexicography. Janet Bately draws attention, in 'Miège and the Development of the English Dictionary' (*Dobson Festschrift*³), to a gap in historical accounts of English dictionaries, pointing out that the bilingual ones like those of Guy Miège have been overlooked even though they offer important evidence. She examines some of Miège's sources in detail and offers an interesting account of his status as a lexicographer.

A few papers are devoted to the history of applied linguistics. A. P. R. Howatt remarks on a fundamental (though temporary) shift in methods of teaching foreign vernaculars; as he points out in 'Five Hundred Years of English Language Teaching' (*ELangT*), one of the first books which Caxton published was a French/English dialogue providing conversational practice on various aspects of everyday life, and this 'situational' method remained of prime importance until it was replaced, from the mid seventeenth century onwards, by the use of more formal grammatical instruction. Dialogues sank in esteem to the level of the phrase book, but have now returned to favour with the revival of interest in the social use of language. The history of teaching of reading has received some attention. Two papers deal with nineteenth- and twentieth-century methods; one by Joyce M. Morris, 'Focus on Phonics' (*Reading*), discusses what she describes as 'the perennial debate' on method, while the other, by Gregory Brooks, consists of 'A Comparison of Nineteenth- and Twentieth-Century Models of Reading in a Second Language' (Educational Resources Information Center, Urbana).

The last category contains a number of items on seventeenth-century universal language projects. J. A. Large's 'A Real Character: Seventeenth-Century Universal Language Schemes' (*Multilingua*) is a summary account of the topic for the general reader. More detailed studies deal with a relatively new subject – the development of such projects in seventeenth-century Ireland. Vivian Salmon argues that Swift, in attacking universal language enthusiasts in *Gulliver's Travels*, may have been aiming at his Irish contemporaries rather than at members of the English Royal Society, and in 'William Bedell and the Universal Language Movement in Seventeenth-Century Ireland' (*E&S*) she traces the origin of the movement in Ireland to an Englishman who was Provost of Trinity College Dublin in the 1620s. The only extant specimen of Irish attempts at universal language is described in the second paper by the same author, 'Nathaniel Chamberlain and his *Tractatus de Literis et Lingua Philosophica* (1679)' (*Dobson Festschrift*³), which deals with a universal language published in 1679 of which no copy was known until recently. It is not of major importance, but does offer a little evidence on Anglo-Irish pronunciation of the later seventeenth century.

Linguistic ideas know no national boundaries, so let us note some works concerned with early scholars and scholarship outside the British Isles which

29. *Lexicography: Principles and Practice*, ed. by R. R. K. Hartmann. Academic. pp. xix + 228. £19.50.

have influenced linguistic developments here. First, there are some reprints and/or translations with critical apparatus. Bloomfield's first major work, published in 1912, has been reprinted with an introduction elucidating the motives which led him in the 1920s to change so radically his epistemological outlook on linguistic science³⁰; secondly, de Saussure's *Cours* has been newly translated by Roy Harris, more particularly for the benefit of non-specialist readers who are interested in the application of de Saussure's structuralism outside the field of linguistics³¹. The lucid and informative introduction assigns de Saussure a place in the history of his discipline akin to that of Galileo in astronomy. A third reprint is of a less-familiar work which deserves to be better known: Lady Victoria Welby's *What is Meaning?* (1903) has been reprinted with a preface by Achim Eschbach, 'Significs as a Fundamental Science', and an introductory essay by G. Mannoury, 'A Concise History of Significs'³².

Secondly, there are two studies of the work of individual linguists. Manuel Brea-Claramonte gives welcome assistance with Sanctius's Latin *Minerva* (1587), summarizing its contents, listing its sources, and explaining its theoretical basis³³. Joan Leopold provides a splendidly detailed bibliographical account (with a brief biography) of August Friedrich Pott, whose influence was, however, exerted on the development of comparative philology in Britain rather than on inquiries into the English language³⁴.

Thirdly, there are several items dealing with general topics. In 'Language and Linguistics' Francis P. Dinneen perceives certain similarities between the linguistic theories of the Modistae and the case grammar of Wallace Chafe³⁵; a fascicule of *HEL* is devoted to a study (by various authors) of the history of the concept of grammatical ellipsis³⁶; and Gabriel Nuchelmans provides an extremely impressive third volume on the history of theories of the declarative sentence/proposition³⁷. Keith Percival continues his impressive series of contributions to the historiography of linguistics by providing a section on 'Grammar and Rhetoric in the Renaissance' for a volume of papers edited by James J. Murphy³⁸, and another of his articles, 'The Cabbala and the History of Lin-

30. *An Introduction to the Study of Language*, by Leonard Bloomfield, ed. by Joseph F. Kess, foreword by E. F. K. Koerner. Classics in Psycholinguistics 3. Benjamins. pp. xxxviii, x + 335. hb \$44, pb \$27.

31. *A Course in General Linguistics*, by Ferdinand de Saussure, ed. by Ch. Bally and A. Sechehaye, trans. and intro. by Roy Harris. Duckworth. pp. xx + 236. pb £7.95.

32. *What is Meaning?*, by Victoria Welby. Foundations of Semiotics 2. Benjamins. pp. xlii, xxxi + 321. \$35.

33. *Sanctius' Theory of Language: A Contribution to the History of Renaissance Linguistics*, ed. Manuel Brea-Claramonte. SiHOL 27. Benjamins. pp. viii + 294. \$33.

34. *The Letter Liveth: The Life, Work and Library of August Friedrich Pott (1802-87)*, by Joan Leopold. Library and Information Sources in Linguistics 9. Benjamins. pp. clii + 438. \$65.

35. *Approaches to Language*, ed. by Roy Harris. Language and Communication Library 4. Pergamon. pp. viii + 181. £10.50.

36. *L'Ellipse Grammaticale: Études Historiques et Épistémologiques*, ed. by C. Fuchs et al. Histoire Épistémologie Language 5. ULille. pp. 172. Ffr. 65.

37. *Judgement and Proposition. From Descartes to Kant*, by G. Nuchelmans. NHPC. pp. 295. Dfl 90.

38. *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*, ed. by James J. Murphy. UCal. pp. 528. \$27.50.

guistics', appears in a collection of conference papers³⁹. The history of linguistics in its external relations is discussed by Craig Christy, who sees uniformitarianism (the belief that the past can be inferred through observation of the present) as leading to an overlap in methodology and theory between linguistics and geology in the nineteenth century⁴⁰. With reference to more recent history, Konrad Koerner examines 'The Chomskyan "Revolution" and Its Historiography' (*L&C*), arguing that there is a greater continuity than is generally realized between the theories of Chomsky and those of his neo-Bloomfieldian predecessors, Harris and Hockett, and offering a possible explanation for the unprecedented popular success of transformational-generative grammar in the 1960s. For American scholars, there were seemingly unlimited funds available from the Defense Department which was interested in the possibilities of machine translation; while for European scholars, Chomsky's claimed indebtedness to their linguistic traditions (some five years after the publication of *Syntactic Structures*) was undoubtedly attractive. Finally among general topics must be noted W. Nelson Francis's succinct and useful history of dialectology encompassing the three approaches, 'traditional', 'structural', and 'generative'⁴¹.

4. Dialectology and Sociolinguistics

This year we have a new history of English by Dick Leith⁴¹, written from the perspective of the social functions performed by the languages in bilingual situations and by the dialects over and against one another. It is an imaginative and critical piece of work which is commendable despite the oversimplification of detail inevitable in such a book. Two further books have more restricted geographical coverage. Val Jones-Sargent's *Tyne Bytes*⁴² discusses and exemplifies the methodology of the Tyneside Linguistic Survey. Your reviewer is not competent to discuss its central statistical approach. Karl-Inge Sandred examines users' views on the Scottishness of certain expressions and constructions in Edinburgh (on a perilously small database)⁴³. His most important finding relates to restrictions on societal variety; since there are persons in a community for whom some feature does not vary, those persons' views all constitute an unwanted bias in attitudinal surveys, and the existence of such persons has implications for the notion of speech community already extensively criticized by Suzanne Romaine (cf. YW 63.30-1).

We note with pleasure (in principle, at least) two more descriptive guides in Benjamins' text-based VEA series. Caroline Macafee's impressive Glasgow

39. 1982 *Mid-American Linguistics Conference Papers*, ed. by Frances Ingemann. UKan.

40. *Uniformitarianism in Linguistics*, by C. Christy. SiHOL 31. Benjamins. pp. xiv + 139. \$20.

41. *A Social History of English*, by Dick Leith. Language and Society. RKP. pp. ix + 224. hb £11.95, pb £4.95.

42. *Tyne Bytes: A Computerised Sociolinguistic Study of Tyneside*, by Val Jones-Sargent. BBES 11. Lang. pb Sfr 76.

43. *Good or Bad Scots? Attitudes to Optional Lexical and Grammatical Usages in Edinburgh*, by Karl-Inge Sandred. SAU 48. A&W. pp. 131. pb £6.

volume⁴⁴ contains a good deal of importance on the social and economic background and (considering the nature of the book) a rather substantial amount of good linguistic description. Regrettably, the sister volume on Singapore and Malaysia, by J. Platt, H. Weber, and Ho M. L.⁴⁵ does not live up to the high promise of Macafee's volume in these departments. A simple page count is indicative: twelve pages on these matters in Platt *et al.* and forty-seven in Macafee.

There is a substantial number of papers dealing with traditional concerns of dialectological field work. T. K. Pratt argues 'A Case for Direct Questioning in Traditional Fieldwork' (*AS*) to get at non-kyriolexic items (in the sense of Fred Householder's paper (*Lg*) mentioned above in section 2). *JEngL* is much concerned with atlases; Bruce Southard's 'The Linguistic Atlas of Oklahoma and Computer Cartography' has a self-explanatory title, and C. E. Reed's 'Linguistic Backpacking in the Pacific North-West' relates the post-war operation mounted to resume the troubled project of the *Atlas of the US and Canada*. I. Pringle and E. Padolsky (*AS*) discuss the progress of 'The Linguistic Survey of the Ottawa Valley'. Peter Trudgill, in his paper 'Sociolinguistics and dialectology' in *On Dialect* reported above in section 2¹², likely to be new to most readers, criticizes certain defects in the methodology and practice of the *Survey of English Dialects* and its resultant atlas (*YW* 59.22) which have led to 'fieldworker isoglosses' and the failure to properly record and evaluate informants' stylistic variety. A further paper on methodology, this time that of urban sociolinguistics, is from the hand of L. M. Davis ('The Elicitation of Contextual Styles in Language: A Reassessment' (*JEngL*)); she records the suspicion that Labovian practice studies the effects on linguistic behaviour of spelling, and not of formality as is usually claimed. There are cases in Hebrew where non-standard pronunciations become more frequent in reading-aloud tasks; these features happen to be represented in Hebrew spelling. Lesley Milroy further justifies her already fruitful use of the concept of a social network in the 'Comment' on a paper by L. B. Breitborde which appears in *IJSL* 39.

The descriptive works on the contemporary language needing a mention this year are all transatlantic. D. R. Carlson discusses lexically restricted recessive features in 'Rules, Predictions and the Linguistic Atlas' (*JEngL*). A. M. Kinlock charts an ongoing (apparent time) change reducing the system of low-level contrasts before /r/ in 'The Phonology of Central and Prairie Canadian English' (*AS*). T. C. Frazer's interesting paper 'Sound Change and Social Structure in a Rural Community' (*LinSoc*) presents a finding unexpected to sociolinguists with values centred on an urban existence; a typical 'rural' Cornbelt phonological feature is in the progress of migrating to certain town vernaculars.

The origin of black vernaculars is a prominent topic, as usual. In 'Sociolinguistics and Historical Linguistics' (*CTIEHL*⁵) Raven I. McDavid Jr bemoans the widespread popularized notion of a monolithic Black English (BE) and also dismisses the claim – a 'pious fraud' – that BE descends from a West Indian creole. Rather he finds antecedents for BE features in many white

44. *Glasgow*, by Caroline Macafee. VEAU T3. Benjamins. pp. v + 167. pb Dfl 52, \$21.

45. *Singapore and Malaysia*, by J. Platt, H. Weber, and Ho M. L. VEAU T4. Benjamins. pp. iv + 138. pb Dfl 45, \$18.

dialects, and he draws attention in particular to recent work on Newfoundland dialects by Harold Paddock (cf. also the work by G. M. Story *et al.* reported in YW 63.38). A genuine creole may be beginning to emerge in certain urban slums, he says. J. Holm focuses 'On the Relationship of Gullah and Bahamian' (AS); both, he alleges, descend from an eighteenth-century creole of the southern U.S.A., a deceased sister of which is the mother of BE. There is clearly a controversy in the making, particularly as McDavid seems to see the popularized view of BE's origin as a political charade, be it never so well intentioned. Patricia C. Nicholls, in a paper free from controversy so far as I can tell ('Black and White Speaking in the Rural South: Difference in the Pronominal System' (AS)), demonstrates that patterns of variation in the third singular neuter pronoun in the southern U.S.A. differ between black and white speakers. A developmental perspective on decreolization is provided by A. K. Purcell, who looks at children's accommodation behaviour as evidenced in 'Code-shifting Hawaiian-style: Children's Accommodation along a Decreolizing Continuum' (IJSL 46). Those interested in syntactic variation should note Sven Jacobson's collection of conference papers²⁷; individual comment on or reference to most of the papers will be found, however, in section 7 below.

Again with English on the far side of the Atlantic, we draw attention to a major book by Calvin Veltman, *Language Shift in the United States*⁴⁶, where the progress of anglicization of immigrants is charted. Here and in Veltman's related article 'Anglicization in the US: Language Environment and Language Practice of American Adolescents' (IJSL 44) we find that it is proceeding apace, even among apparently language-retentive groups like Hispanics, who are now preferentially reporting English as their mother-tongue. Part I of the book discusses the profile of shift in the U.S.A.; part II looks at linguistic background in relation to attainment (as reflected in occupation and education).

The four papers on aspects of British English all relate to earlier periods of the language. Norman Davis returns, in 'The Language of Two Brothers in the Fifteenth Century' (*Dobson Festschrift*³), to a favourite topic of his – the Paston Letters – showing that if the evidence of the usage of the brothers John Paston II and John Paston III is to be credited, the variation in the English of the one is inconsistent in direction with that in the other, and neither is clearly constantly influenced by any Chancery norm. Davis wonders if the role of the Chancery in the emergence of standard English has been overstated. Jacek Fisiak tackles a related topic in his article in *FLH* mentioned below in section 9, concluding that education is the factor restricting non-Chancery forms competing with Chancery ones. If this is so, we should wonder why isoglosses advance on a broad front (as he claims), for it has not been demonstrated that education had a slow geographical spread. [See also G. Kristensson in (*CTIEHL*⁵).] Kathleen M. Wales's "'Thou" and "You" in Early Modern English: Brown and Gilman Reappraised' (*SL*) expresses disquiet with the familiar model of the evolution of pronouns of address (as does Dick Leith⁴¹). She believes that affection as a factor governing pronoun choice (as opposed to mere solidarity) has been underplayed. She regards universal *you* as an early

46. *Language Shift in the United States*, by Calvin Veltman. Contributions to the Sociology of Language. Mouton. pp. x + 432. hb £39.95, pb £19.95.

modern calque on French usage, French and English having previously diverged in usage despite the similar sociocultural situations in the two countries. Mairi Robinson (*Murison Festschrift*⁴) overturns the idea that the leading lights of the Scottish Reformation were responsible for the anglicization of Scots writing from the late sixteenth century onwards, concluding that they set no new trends in motion at all.

Finally let us note the paper by G. Leitner entitled 'Indian English: A Critique of the Ethnography of Speaking' (*IJSL* 44); the critique alluded to analyses a BBC TV *Crosstalk* programme of 1979 intended to instruct viewers about the way different cultural norms influence the behaviour of people of different racial backgrounds. Leitner believes that the Indian subject's difficulties with English could have arisen because of role-relational and situational factors in the interview.

5. Phonetics, Phonology, and Orthography

1983 saw the publication of two pedagogical descriptive manuals on modern English pronunciation, by Peter Roach⁴⁷ and Wiktor Jassem⁴⁸. Roach's course-book describes (inevitably) a rather conservative variety of English; no mention is made of otherwise R.P.-like accents without /ʊə/, for instance, or of the increasing neutralization of the /ɹ/~/ə/ contrast in unstressed syllables. Though it contains remarks on issues in phonological theory (e.g. 'one phoneme or two?') and is couched in terms of phoneme theory, it introduces an analysis of weak-syllable vowels which is startling in terms of that theory (though scarcely unreasonable) without explaining the phonological implications adapting it. It really only dabs at non-phonemic phonologies. Jassem's is a huge course-book, equally phonemic, but dealing with theoretical issues at a higher level than Roach's; however, the discussion relates largely to the late 1960s and early 1970s and is occasionally misleading (see, e.g. the section on Chomsky's 'creativity' notion, pp. 550–1). Its several virtues include a wealth of phonetic detail and attention to several accents (whilst concentrating on R.P.) – indeed its phonetics is better than its phonology. Its virtues do not include freedom from printing errors. In perusing these two books together, we lament the inability of phonologists to agree a transcriptional system even for R.P., let alone other dialects; Jassem's is idiosyncratic, though, creditably, he discusses the problem fully (pp. 643–59).

In phonology, the reaction goes on against parsimonious description in the shape of postulating unique underliers for 'surface' allomorphs, and the consequent abstractness of descriptions; and in the shape of duplication-free theoretical constructs. There are two papers on English and our sister language Frisian where claims of comparable substance but different emphasis are made. Peter Tiersma, in 'The Nature of Phonological Representation: Evidence from Breaking in Frisian' (*JL*), argues that the synchronic phonology of Frisian is inconsistent with the assumption of a morpheme-based lexicon, and that the abandonment of the latter leads to a more realistic model of the speaker–hearer's phonology. Richard Coates, in 'Phonology and the

47. *English Phonetics and Phonology: A Practical Course*, by Peter Roach. CUP. pp. x + 212. pb £3.95.

48. *The Phonology of Modern English*, by Wiktor Jassem. Naukowe. pp. 778 + errata. pb 180zł, £7.20.

Lexicon: A Case-Study of Early English Forms in -gg(-)' (*IF* 1982), offers a historical analysis of certain OE pet-forms, arguing the necessity for redundancy in phonological description: both complex lexical entries with the status of word, and a guiding word-formation principle covering precisely those complex entries under discussion. (This kind of assumption is now becoming established – cf. Frans Plank: *Morphologische (Ir-)Regularitäten*, pp. 226 ff., and implicitly in Laurie Bauer's *English word-formation*, pp. 48–50, discussed below in section 6.) The other point of Coates's paper is to claim the specialization of -gg- pet-forms in the sense of the earlier hypocoristic gemination, and to establish a reason for it in the historical phonology of early English.

Largely due to the key sociological position of the English language among linguists, theories tend to be worked out first with close attention to their implications for English. Metrical phonology (MP) is the latest. As originally conceived, MP worked with metrical trees expressing the relative prominence of adjacent items in a string of phonological elements, and an associated metrical grid which assigned absolute prominence values to the syllables whose prominence relations are expressed in the tree. Heinz Giegerich, in 'On English Sentence Stress and the Nature of Metrical Structure' (*JL*), seeks to come close to eliminating the need for the grid altogether or rather reducing it to a device specifying stress-timing in performance, by digitizing the rule handling relative prominence within the tree itself. There seems to be a feeling abroad that there is redundancy in metrical theory, for A. S. Prince adopts the opposite track in 'Relating to the Grid' (*LingI*) and seeks to get the grid to do work originally done by the tree. Bruce Hayes, on the other hand, retains both constructs in his 'A Grid-based Theory of English Metre' (*LingI*); the tree being essentially concerned with relative prominence and the grid with the rhythmic (potential) performance of structures described by trees. By that token, of course, metre as commonly understood by non-theoreticians would be defined on the constructs of the grid.

More traditional works on metre are also in evidence. D. L. Hoover ('Abstract' (*OENL*)) suggests that OE metre depends on stressed alliterations, not on rhythm as such; and the interrelation of alliteration and stress is also explored by C. B. Kendall in the context of a re-analysis of the phenomenon of so-called displaced verbs ('The Metrical Grammar of Beowulf: Displacement' (*Speculum*)). R. R. Noguchi, in 'Wyatt's Satires and the Iambic Pentameter Tradition' (*SP*), succeeds in regularizing Wyatt's notoriously troublesome versification by applying the Halle/Keyser model. The field of literary metricalists still seems divided between those who accept linguists' models as a research tool and those who do not embrace them wholeheartedly (e.g. R. E. Abrams, 'The Skewed Harmonics of English Verse Feet' (*Lang&S*)). G. V. Smithers, in the *Davis Festschrift*², supports the assumption of 'rhythmic pulses' as the basis of metre in his 'The Scansion of Havelok and M.E. -en and -e', as opposed to linguistic stresses. The strict alternation of onbeat and offbeat gives rise to an algorithm for interpreting the final -e(n)'s in the text.

There is a good number of works on English intonation. J. R. de Pijper's *Modelling British English Intonation*⁴⁹ has the limited aim of modelling the

49. *Modelling British English Intonation*, by J. R. de Pijper. Netherlands Phonetic Archives 3. Foris. pp. xiii + 150. pb.

melodic contour of intonation, using an IPO-style experimental approach. The most substantial work, it seems to me, is D. Robert Ladd's piece 'Phonological Features of Intonation Peaks' (*Lg*); he introduces a formalism simultaneously taking into account phonetic features of the contour (construed as a sequence of tones) and their linguistic (contrastive) function. (As so frequently, intonation theory is largely predicated on the description of English or closely related Western European languages.) Arthur Merin's 'Where it's At (is what English Intonation is About)' (*CLS*) returns to the question of context-independent meanings for certain intonation patterns, attempting to relate those patterns to speech-act types in the light of the interpersonal relations which those types imply. Dwight D. Bolinger, in 'Intonation and Gesture' (*AS*), is interested in the iconicity of certain patterns. Whilst it remains unexpressed, it seems to me that there may be common ground in these latter two approaches.

In 'Stress Shift and the Nucleus' (*Lings*) Carlos Gussenhoven claims experimental support for the idea that the commonly assumed separate fall-rise and fall+rise nuclear patterns in English are not really distinct from each other. His informants echoed the two types identically and generally treated critical putative minimal pairs as trivially (realizationally) different.

Still in the suprasegmental domain, Constance Cullen does an experimental investigation of the validity of the notion of 'normal [sentence] stress', concluding that it is often perceived ambiguously as regards which linguistic unit it may be said to focus ('Sentence Comprehension and "Normal" Stress' (*YPL*)). The simple equation of 'normal stress' and 'focus', as evidenced in the paper by Culicover and Rochemont discussed below in section 7, is not to everyone's taste; Carlos Gussenhoven, in 'Testing the Reality of Focus Domains' (*L&S*), proposes a more indirect relation between the two. In *JL N.* Erteschik-Schir and I. Lappin offer 'A Functional Explanation of English Sentence Stress'.

OE low vowels figure largely in one of the year's most interesting books, T. E. Toon's *The Politics of Early Old English Sound-Change*⁵⁰, which uses Labovian quantitative sociolinguistic methods to trace statistical fluctuations in the incidence of the various OE written reflexes of Germanic */a/ (and some other sounds) as a function of the fluctuations of Mercian political influence. It is most elegantly argued, and is a worthy companion in its series to S. Gal's *Language Shift*. It should command the attention of theoretical linguists and Anglicists alike. However, the lack of reference to a previous substantial sociolinguistic work in the same area, David de Camp's 1959 article in *Lg*, is a serious omission.

On a narrower front, Gillis Kristensson's 'Old English "Second Fronting" Revisited' (*NOWELE*) reviews the evidence for this change anew, showing that d'Ardenne and Dobson, among earlier scholars, were wrong in concluding that OE /æ/ and /e/ did not merge in West Mercian; he uses evidence from the fourteenth-century Subsidies. Also on these Mercian matters, F. Colman and John Anderson reject, in their 'Front Umlaut: A Celebration of Second Fronting, *i*-Umlaut, Life, Food and Sex' (*CTIEHL*⁵), the view recently expressed by E. Dresher that Second Fronting was not a unitary change. They argue that it was historically simultaneous with *i*-umlaut, and give an account

50. *The Politics of Early Old English Sound Change*, by Thomas E. Toon. QALS 2. Academic. pp. xv + 229. £20.

using the framework of dependency phonology why both changes affect only words of the structure of (e.g.) *efestiġ*. A dependency account of the 'Retraction of O.E. */ææ/ . . . (etc.)' (*Lingua*) is given by J. Staun, arguing its relation to a sound change affecting the low vowel in Danish in terms of the so-called 'vowel strengthening schema' proposed by J. Anderson and C. Jones in their *Phonological Structure and the History of English*.

Fran Colman reconsiders the question of the phonemic status (or otherwise) of OE [æ] and [a]. In a meticulously argued article, 'O.E. /a/ ≠ /æ/ or [a] ~ [æ]?' (*FLH*), she points to some free variation between them and to the fact that any quasi-minimal pairs are morphophonologically related; she concludes therefore that, if some morphological data is permitted in the analysis, their status as distinct phonemes cannot be maintained. A further paper on OE is 'The Derivation of Old English *geolu* "yellow", and the Relative Chronology of Smoothing and Back-Mutation' (*Anglia*), in which C. J. E. Ball and Patrick Stiles suggest that it is after all possible to answer definitively the question of chronological priority in favour of smoothing; according to them the digraph in the key word indicates breaking rather than back-mutation.

Veronika Knieszsa, in two articles, attacks the vexed question of the relation between /a:/ and /ai/ and their graphic representation in northern ME ('<ai> and <a> in Medieval Northern English Manuscripts' (*FLH*) and 'The Problem of the Merger of M.E. /ai/ and /a:/ in Northern English' (*CTIEHL*⁵)). Their alleged merger is probably specious, reflecting orthographical developments in Anglo-Norman, she believes; the relevant manuscripts antedate by a long time the Yorkshire dialect merger with which the ME phenomenon might have been linked by unwary analysts, and are distant from it in space too. The problem of the relation between ME graphic data and the assumed pronunciation systems of the period is discussed by Jacek Fisiak in 'Some Problems in Historical Dialectology' (*StudAngPos*) (cf. sections 4 and 9).

The question, never far from the battlefield, of the phonetic/phonological interpretation of the OE vocalic digraphs is raised again by Roger Lass in 'Quantity, Resolution and Syllable Geometry' (*FLH*); he retreats from an earlier view that they represent monophthongs (Roger Lass and John Anderson, *Old English Phonology and Phonological Theory*) by adopting a subtle view of the hierarchical arrangement of the syllable. This permits him to define (moraic) length (necessary for the description of heavy and hypercharacterized syllables) at one hierarchic level and the kineticity of the vocalic nucleus at another. The paper is an elegant piece of game-playing, and it is far from clear what the implications of a proliferation of levels are for general phonological theory; but the motivation for that proliferation is clear in that, as he points out, the notion of 'heaviness' cannot be defined for OE on a merely linear string of segments. Some of the same ground is covered by S. J. Keyser and W. O'Neil ('Exceptions to High Vowel Deletion in the *Vespasian Psalter* and Their Explanation' (*CTIEHL*⁵)) in their endeavour to account formally for the well-known failure of certain vowels to disappear in the dialect of that text; in their argument such vowels are deleted after a foot as they define it, their definition being less subtle than that of the equivalent construct in Lass's paper. In their view the high-vowel deletion is a kind of crucial metaprinciple in morphophonology. The exceptions are attempts to keep certain paradigms regular, and the formal devices to account for these exceptions turn out to be the historical antecedents of open-syllable lengthening and

what used to be called 'laxing' in the trisyllable. A consequence of their analysis is that the OE vocalic digraphs turn out to have been monophthongs, and they cite Lass and Anderson as being their godfathers in this opinion! We are not sure of the value of such theory-dictated solutions when no evidence currently available can provide independent (dis)confirmation of them, and since (we must say in conscience) we still have relatively little idea of the limits on the shape of real phonological systems.

There are also a good number of interesting papers dealing with the phonetics and phonology of OE consonants. A further paper by Roger Lass, 'Velar /r/ and the History of English' (*CTIEHL*⁵), argues that the various alleged influences of OE /r/ on adjacent vowels can only be satisfactorily explained (if one may use this word in the context of Lass's work) if it is taken to be an approximant of an articulatory type he calls 'molar', as found currently in certain mid-western accents of the U.S.A. His thesis is persuasive, even when he backtracks in an appendix and concedes that it might have been an approximant with a multiplicity of strictures *including* a 'molar' one. It will interest those concerned with West Germanic phonetics, and also theoreticians considering the interaction between acoustic and articulatory features. F. Cercignani, in 'The Development of */k/ and */sk/ in Old English' (*JEGP*), confronts the problem of why */k/ did not palatalize before vowels newly fronted in pre-OE. He argues that the original fronted [k₊] had been phonemically re-interpreted as a linear string /kj/, a construct he finds useful in accounting for the graphic rendering of the palatal diphthongization. The entire obstruent system of OE is reviewed by J. Staun in 'The O.E. Obstruent System and Its History: A Dependency Account' (*SL*); he argues that the system's emergence can be understood in terms of a striving to arrive at a particular state parsimoniously describable by the theoretical apparatus of dependency phonology. (That apparatus interestingly avoids some of the pitfalls inherent in strictly linear approaches to the problem, such as those surrounding the nature of sonority hierarchies.)

At the OE/ME transition, Fran Colman's article '“Vocalisation” as Nucleation' (*SL*) incisively reviews the phenomena associated with the so-called early ME syllable boundary shift. Using a dependency-based treatment, she argues that vocalization of the reflexes of Germanic /j/ and /g/ takes place when the phonetic environments in which they occur can no longer be construed as ambisyllabic; approximant (consonantal) allophones are restricted to unambiguously syllable-initial positions and vocalic ones to other positions, including the one under discussion. There was, consequently, no boundary-shift as such.

James Milroy digs out some rather neglected, but rather convincing ME evidence that [h]-dropping in English has undergone a reversal of symbolism ('/h/-Dropping: Early Middle English Evidence' (*CTIEHL*⁵)). He concludes, both on the evidence and on the general assumptions of sociolinguistic theory, that the phenomenon was prestigious in ME (on French models?) and that it became the reverse as spelling was standardized and became an autonomous shaping force in English phonology – a state of affairs whose apotheosis was the nineteenth century. This is the kind of article that bemoaners of the fate of English language should read carefully. Donka Minkova occupies herself with the phonological status of 'M.E. Final -e' (*CTIEHL*⁵), concluding that certain analytic problems are circumvented if it is treated simultaneously as a distribu-

tionally restricted phoneme and a morphophoneme. S. J. Keyser and W. O'Neil, in 'Reduction of Optionality in Language Change'²⁶, examine the regular preterite, plural and possessive suffixes and find evidence for transfer of linguistic structure between ME and Anglo-Norman which resulted in a large-scale optionality of phonological form. This was resolved in the ultimate formal equation of the rules accounting for the noun plural and verb preterite morphology, as in modern standard English.

In the *Dobson Festschrift*³ Alan Bliss ('The History of English *wh*') uses the evidence of borrowings from Irish to justify the view that the process responsible for general English [hu:] from earlier /hwo:/ or /mo:/ 'who' is a spontaneous development of [ʍ] → [h] rather than the borrowing from a dialect which lost /w/ by cluster-simplification.

We now approach the modern period. For the immediate past of our socially most influential accent, we can turn to C. G. Henton's paper 'Changes in the Vowels of Received Pronunciation' (*JPh*), which concludes that there is an ongoing tendency to centralize all vowels but high back ones. R. A. Fox (*L&S*) adduces perceptual evidence backed by statistical analysis leading him to favour a multivalued feature description for English vowel height. An interesting phonetic study which bears on the phonology of the phenomena of the consonants involved is that by J. P. Stemberger entitled 'The Nature of /r/ and /l/ in English: Evidence from Speech Errors' (*JPh*); in reviewing the error data on these phonemes, he concludes that the phonemes (as opposed to their extrinsic allophones) are the basic production units, which leads him to reject the distinctive feature [syllabic] as he affirms that both vocalic and consonantal [r]'s and [l]'s are psychologically equivalent. P. J. Price and A. G. Levitt (*L&S*) look at the effect of juncture on the discriminability of [ʃ] and [tʃ].

Piotr Ruszkiewicz (*StudAngPos* 15, 1982) surveys the various solutions proposed within generative phonology for the regular inflectional suffixes in English which display allomorphy. The most theoretically parsimonious turns out to have /z/ and /d/ as underliers.

T. Walsh and F. Parker, in 'The Duration of Morphemic and Non-morphemic /s/ in English' (*JPh*), investigated /s/ in word-final position in English, and discovered that it is relatively long if it expresses plurality (i.e. is morphemic); but that the length appears to be ignored in perception. This is another indication (if it is replicable) that we have much to learn about the distinctive features appropriate to production and perception. G. Nathan has written one ('The Case for Place – English Rapid Speech Autosegmentally' (*CLS*)) of a burgeoning number of papers which claim both that not all features are of equivalent status and that they do not necessarily fit into segment-sized units. (We recall here several papers in the autosegmental tradition (as this is) and in dependency phonology (see the paper mentioned in this section by Staun in *Lingua*), and earlier papers by Krohn (*PIL* 5), Anderson (*Lg* 52), and Coates (*JPh* 8).) Nathan claims that the rapider the speech, the greater the autosegmentalization of features. U. Hiller and G. Zimmermann, in separate papers in *NS* ('Contracted forms in gesprochenen Englisch' and 'Theorie und Praxis der kontrahierten Formen des Englischen'), point out that contracted forms are not merely rapid-speech forms and that there are pedagogical implications of this fact.

Two other papers not easy to compartmentalize deserve a mention. James Sledd in 'English World-Wild: Some Obstantant Questionings of Predominate

Views' [*sic!*] (*AS*) suggests that the prosodic nasalization in some U.S. dialects is implicated in certain recurrent types of (apparently) morphological solecism like *predominate* for the adjective *predominant*. Finally we note an intriguing article which may be of considerable importance in the understanding of the relation between sound-change and the lexicon. Betty S. Phillips suggests in her 'Lexical Diffusion and Function Words' (*Lings*) that 'function-words' are affected first if the change is a weakening; whilst such words go last if the feature involved helps to characterize a lexical class in phonological terms (like *wh-* words in English), and in cases of phonological strengthening. This appears to give new life to the ancient 'explanatory' notion of accented/unaccented position in the sentence.

There is an unusual number of papers on orthography this year, largely representing E. J. Dobson's interest reflected in his *Festschrift*³. Pamela Gradon argues there, in 'Punctuation in a Middle English Sermon', that ME punctuation served to (partly) represent intonational units and textually related units, as opposed to the grammatical units customary since the Renaissance. Alan Ward does not convince, in 'Milton's Spellings Again', in re-opening the case for Milton's use of a special spelling system for metrical purposes. In 'Spellings of the Fifteenth-Century Scribe Ricardus Franciscus' R. Hamer does carry conviction in suggesting that, contrary to Angus McIntosh's often-repeated views, it is possible to determine the individual practice of certain scribes even if they (*grosso modo*) are inconsistent as to whether they copy faithfully or modify their originals. Bertil Sundby describes the lexicographical practice of DEMEP in 'Transcribing Orthoepistic Data'. In 'Chaucer's Spelling', in the *Davis Festschrift*², M. L. Samuels concludes that the only Chaucer manuscript likely to preserve *prima facie* evidence of the master's own spelling practice is that of the *Equatorie of the planetis*. (This follows Samuels's earlier work on certain Gower manuscripts, see YW 62.74.)

To belie the impression that one can only publish papers on orthography in *Festschriften*, let us note Gert Ronberg's article 'Two North-West Midland Manuscripts Revisited' (*Neophil*), in which he rejects the idea that the two prominent manuscripts of the *Destruction of Troy* are from the same hand; he uses principally the evidence of orthographic reflexes of lengthened OE /e/. Note also the two papers by Veronika Kniezsa reported above, p. 45.

6. Morphology

There has been an upsurge in recent years in the study of morphology within the paradigm of generative linguistics, largely, I suspect, in response to the development of the notion of syntactic features within formal theories (in the case of inflection) and to the greater prominence given to the lexicon in the light of decreasing reliance on transformations as descriptive devices (in the case of word formation (WF) especially). As to the latter, Rochelle Lieber attempts in 'Argument Linking and Compounds in English' (*LingI*) to provide a theoretically motivated account of why certain endocentric compounds do not occur. She has interesting views on the admissibility of word forms in relation to the arguments (as in predicate calculus) which are implicitly associated with the verbs entering into such compounds. Whilst her thesis is persuasive in general, there are many cases where your reviewer found the data proffered very hard to accept as grammatical. Mohand Guerssel's 'A Lexical

Approach to Word Formation in English' (LA) is a theoretical article elaborating what the title implies.

It has become traditional to treat WF on a language-by-language basis, so it is no surprise to find that Laurie Bauer's major, and impressive, new descriptive book, *English Word-Formation*⁵¹, treats the theoretical issues from an English perspective, as Marchand and Mark Aronoff did before. (It is a pity that this book went to press too late for mention of Lieber's work in chapters 6 and 7.) It is very reassuring to find undogmatic views expressed on many of these issues, finding for example that productivity is treated as a cline, leaving scope for idiolectal variation in the characterization of the lexicon. The discussion of the limits of regularity in WF is excellent, and it is good to be brought up before the prospect that some aspects of WF may not be capturable by generative formalisms at all (Bauer's *analogy*, exemplified on pp. 95–6). Interested Anglicists should note that, notwithstanding the title, only one chapter, constituting about one-eighth of the whole work, is devoted to English word-formation rules as such. Many individual patterns are treated in detail somewhere or other in the book, which is, however, not a work of reference. Bauer also writes 'Stress in Compounds: A Rejoinder' (ES), where he expresses a fear that there may not be a generally agreed stress-pattern for N + N compounds, which would complicate generative accounts greatly. On the same theme, E. C. Fudge re-analyses 'Stress in English Compounds' (YPL), arguing that none of the hitherto proposed methods for predicting 'initial' or 'final' stress-placement is adequate alone; he puts forward a view of his own involving some syntactic category criteria and some appeal to the semantico-logical relations between the elements of the compounds, buttressed by some lexical and otherwise *ad hoc* exception statements. From other theoreticians' viewpoints it will appear a farrago, but it has the disarming merit of observational adequacy, and I have no doubt he is close to the truth about real language users. Methodologically opposed is the paper 'Stress Assignment as Morphological Adjustment in English' by S. L. Strauss (LA), who uses English data to back up the formal proposal that cyclic stress assignment rules do not function as a block, but that they (re-)apply after every instance of what is often called a Class 1' (i.e. stress-affecting) affix.

In *Crazic, Menty and Idiotol: An Inquiry into the Use of Suffixes -al, -ic, -ly and -y in Modern English*⁵², David Isitt deduces patterns of suffixation in the Brown corpus and *Webster's Dictionary*, then tests his patterns with made-up stems on British schoolchildren. The semantic content of the stem is found to be of major importance. Krista Varantola looks at premodification of the *through-the-lens* (*viewfinder*) type (SSSSV²⁷).

What a contrast to Bauer's book is Theodore M. Lightner's *Introduction to English Derivational Morphology*⁵³! It is idiosyncratic (to put it kindly), pugnacious, and predicated on what seems to me to be an error of gigantic proportions: the identification of historical relatedness with morphological

51. *English Word-Formation*, by Laurie Bauer. Cambridge Textbooks in Linguistics. CUP. pp. xiii + 311. hb £20, pb £7.50.

52. *Crazic, Menty and Idiotol: An Inquiry into the Use of Suffixes -al, -ic, -ly and -y in Modern English*, by David Isitt. GSE 52. UGoth. pp. 309. Skr 148.15.

53. *Introduction to English Derivational Morphology* by Theodore Lightner. *Linguisticae Investigationes Supplementa* 6. Benjamins. pp. xxxiv + 535. pb Dfl 150, \$60.

relatedness. It is common knowledge that people have no insight into the former unless it is mediated by rather transparent forms of the latter (and not always then). So the purpose of a large book about the former masquerading as the latter, and allegedly aiming at 'understanding man's innate, intellectual competence' (p. 6), eludes me entirely, especially as it is couched in terms of an abstract phonology whose constructs seem to be treated as reified. More detailed comment on Lightner's related paper 'Introduction to the Phonology of English Prefixes' (*LingInv*) I will assume to be superfluous.

Turning to the two pieces on individual word-formation strategies, we find Richard Coates arguing in the paper referred to in section 5 above (*IF*) that OE *-gg-* took over the hypocoristic function of Germanic gemination, and detailing the putative stages through which the process passed; and F. G. Cassidy suggesting a Celtic etymology (?Scottish Gaelic) for 'The Intensive Prefix *ker'-*' (*AS*), which is quasi-productive.

There is a further group of papers dealing with odd word-formation tactics. Two are about blending, of rather different sorts. J. Frankis ('Word Formation by Blending in the Vocabulary of Middle English Alliterative Verse' (*Dobson Festschrift*³)) sees some blends as a concomitant of the register of alliterative verse writing, but his examples do not carry conviction. Some look more like irregular formations on some syllable coda or onset perhaps suggestive of an established lexical word, rather than like true blends. In a similar vein, in 'Etymological Convergence in the Katherine Group' (*CTIEHL*⁵) Juliette de Caluwé-Dor looks at thirty-four verbs of problematic etymology from Ms. Bodley 34. They are not true blends because both their putative etyma share a historical source. She toys with a background special relation between Anglian and Old Norse before deciding that the words may be inventions of the scribe. (Blends are, of course, a problem for the aforementioned Lightner; thus he treats the well-known *defile* (< *befile* × *defoul*) as a compound of *foul* without discussing the therefore problematic prefix collocation.) O. Ikola sees 'Word-play as an Agent of Linguistic Change'⁵⁴; but in most of his examples (taken from Finnish) it is not easy to see what the *play* is.

Our last paper under this heading takes us among the creoles. Peter Mühlhäusler recapitulates, in 'The Development of Word-Formation in Tok Pisin' (*FoL*), the order in which WF processes have become productive. He propounds a general theory that the preponderance of lexicalization (as opposed to grammaticalization) in a user's linguistic system is a function of the user's developmental stage, communicative needs, and other assorted factors. One assumes, however, that this can only be so in a linguistic system already permitting both options. Tok Pisin is of special interest to linguists – witness Romaine's paper treated in section 7 below – because virtually its entire history falls within living memory.

The field of English inflectional morphology in 1983 is dominated by two outstanding papers in *Lg*. Arnold M. Zwicky and Geoffrey K. Pullum argue in 'Cliticization vs. Inflection: English *-n't*' the surprising claim that the morph in the title is not a clitic (history notwithstanding), but a negative inflection, on

54. *Studies in Classical and Modern Philology Presented to Y. M. Biese on the Occasion of his Eightieth Birthday*, ed. by Iiro Kajanto, Inna Koskienniemi and Esko Pennanen. Suomalaisen Tiedeakatemian Toimituksia B-223. pp. 181. pb.

the basis of criteria independently established for distinguishing the two phenomena. This kind of insight transcends mere technical virtuosity, for it forces us to re-appraise our metatheory and not just tinker with some mathematical expression of it. The other paper from *Lg* will be discussed below.

Angus McIntosh's paper 'Present Indicative Plural Forms in the Later Middle English of the North Midlands' (*Davis Festschrift*²) investigates a class of ME texts which variably show *-eth* in the third person plural present indicative, although geographically isolated from the South Country texts which they superficially resemble in this regard. He is able to show that whilst exhibiting a phonologically Midland feature, the forms closely resemble in syntactic distribution the Northern *-es/-e* of the area immediately to the north of their haunt. C. V. J. Russ speculates, in 'Die Vereinfachung der Nominalflexion im Englischen und Jütisch-Dänischen. Ein Fall der gegenseitigen Beeinflussung?' (*Orbis*), that the simplification of noun morphology in English, of northern origin, is not unrelated to similar trends in mainland dialects of Danish; the detail of the supposed mutual influence is not totally clear, however. E. W. Schneider's 'The Origin of the Verbal *-s* in Black English' (*AS*) investigates some southern black dialects having apparently hypercorrect (decreole) *-s* in non-third-singular verb forms, but finds them to have their origin not in decreolization but in certain white dialects showing the same pattern. The typical 'creole' non-inflected verb forms are thus an inverse hypercorrection from such dialect forms. (Compare the paper by McDavid noted in section 4 above.)

These papers on inflection are well above average quality – both the theoretical and the descriptive studies. Couple them with the general theoretical paper on 'Paradigm Economy' by Andrew Carstairs (*JL*) and you have a good year for this subdomain, with a final bouquet going to the second major paper in *Lg*, 'Morphological Classes as Natural Categories', by Joan Bybee and C. L. Moder. They isolate, with deceptively straightforward methodology, the attributes of that class of strong verbs which form preterites of the *string* → *strung* type. They argue that such 'classes' of lexical items have the characteristics of Eleanor Rosch's 'natural categories', as she defines them in E. Rosch's and B. B. Lloyd's *Cognition and Categorization*. Much of Bybee's work is like a whiff of fresh air – she defines a problem and gets psychologically suggestive results; this paper is no exception.

7. Syntax

This section and the following one work from studies of OE through ME to present-day English and works of a more theoretical character. The chronological subheadings have to be inserted a little arbitrarily, of course, and the separation of syntax from semantics, vocabulary, and phonology can also be a bit artificial at times; a number of works on modal verbs and on tense and aspect have been put in the next section. The English language continues to be the test bed for a vast amount of linguistic theorizing, especially in syntax, semantics, and metrics, and the more a study leans towards linguistic theory rather than facts of English, the less likely it is to be mentioned here. I have deliberately omitted mention of several books on discourse analysis, as well as most of the articles in journals like *LA* and *LingI*. Even so there is more on present-day English than on the history.

(a) *Old English*

In addition to being a creative thinker, Frans Plank must be a fast talker, to judge from 'Coming into Being among the Anglo-Saxons' (*CTIEHL*⁵⁵ and also *FoLL* 1982), nominally the written version of a short conference paper. He leads from a discussion about beliefs in procreation to an attempt to attribute meaning to the object cases in OE. He argues that with verbs which can take either accusative or dative objects, dative tends to signal relatively low opposedness between subject and object, accusative relatively high, the latter correlating with patient function for the object; the genitive case tends to encode circumstantial roles rather than full participants. There is a discussion of such verbs as *STRĒONAN*, *BEGIETAN*, and *CENNAN*, the belief-systems they reflect, and appropriate translations for them.

The meaning of the cases also comes up in John McLaughlin's useful handbook of OE syntax⁵⁵, strongly reminiscent of Elizabeth Traugott's 1972 *History of English Syntax* both in its reference to proposition types and semantic roles and in its occasional use of tree diagrams and rules belonging to transformational grammar of the late 1960s. It manages to pack a lot of examples into a concise text. The order of presentation, clearly signposted, is from case structures, through complementation, complex sentences and clause structure, to word order, including a discussion of typology – always by comparison with present-day English and occasionally with other older Germanic languages too. There is also an ambitious appendix on syntactic change into ME and even early Mod.E. McLaughlin would explain the OE change from SOV to SVO order in main clauses by the need to avoid ambiguity after topicalization; he does not explain VSO except to say that it is the same as in Mod.E.

Marian C. Bean also writes on OE word order⁵⁶. She uses the *Anglo-Saxon Chronicle* to test three hypotheses about word-order change during the OE period. An admirably clear chapter on recent (and not-so-recent) theories of language typology and word-order change is followed by a study of word order in nine portions of the *Chronicle*, using simple percentage tabulations without statistical analysis. Had she been able to confirm one of the hypotheses – all of them based either on SVO/SOV/VSO typologies or on a topic-comment word-order system – all would have been well. Interestingly, however, the data will not fit any of the models. This leads her to blame the data and argue (reasonably enough) that the *Chronicle* does not reflect spoken usage, which undercuts her own investigation somewhat and requires her to look at (mostly other scholars' analyses of) other OE texts. There is some arbitrariness in the way she mentions but never explores a principle of weight ordering, and in her dismissal without OE evidence of the suggestion that a change from SOV to SVO was initiated by 'afterthought' constructions. Instead she announces that OE developed straight from being a verb-final to a verb-third language (which English still is). There is solid and valuable work here, though, especially in the first half.

Ruth Waterhouse has a piece called "'If You Can Talk with Crowds":

55. *Old English Syntax: A Handbook*, by John McLaughlin. Historische Sprachstrukturen 4. Niemeyer. pp. xii + 105. pb DM 32.

56. *The Development of Word Order Patterns in Old English*, by Marian C. Bean. CHLS. CH. pp. 150. £13.95.

Ælfric's Placement of *Gif* – Clauses in *Lives of the Saints*' (AUMLA). Among the factors conditioning the placement of the protasis either before or after the apodosis, she finds some that are metrical or otherwise formal, and some which are stylistic and even capable of making subtle contributions to characterization. This kind of study is perhaps closer to literary criticism than to linguistics. I have not seen her *The Triangular Clause Relationship in Ælfric's 'Lives of the Saints'*⁵⁷.

(b) *Middle English*

Charles Jones writes on 'Determiners and Case Marking in Middle English: A Localist Approach' (*Lingua*). This is a speculative, theoretical attempt to explain the forms of the definite article in the *Peterborough Chronicle*, using a version of Case Grammar. Richard J. Watts looks at the same text for 'The Conjunction *that*: A Semantically Empty Particle?' (*StudAngPos* 15, 1982). He finds that *þæt/þat* does have a denotation, namely unmarked spatio-temporal deixis, and that it is used for coreference, a claim he extends to the present day and which he says applies both to complementizer and relative *that*. I have not seen F. Chevillet, 'A propos des relatifs en anglais médiéval' (*Modèles Linguistiques*).

In 'While- Clauses in Old and Early Middle English' (*FLH*) Adam Pasicki discusses the development from OE *ða hwile ðe* to ME *while*. He gives a careful account of the syntax, semantics, and chronology, arguing that sporadic *that* after *while* in ME texts is not a reflex of the relative particle in the OE conjunction but an independent and later addition.

A subject of great interest to me is the origin of the phrasal verb. Bernhard Diensberg's 'Zur Genese und Entwicklung des neuenglischen Phrasal Verbs' (*FLH*) is only a review of some previous work on the subject, especially that of J. de la Cruz. Of far greater importance is Risto Hiltunen's *The Decline of the Prefixes and the Beginnings of the English Phrasal Verb*⁵⁸. Here is a clear and thorough dissertation on particle usage in prose from OE to early ME. Hiltunen gives an excellent analysis of the OE prefixal system and its decline, and then looks at syntactic and semantic aspects of the phrasal verb system which may be regarded as replacing it. The work is systematically organized (a blessing to anyone who knows de la Cruz' thesis), with a judicious choice of examples in the text and a complete list in an appendix. Hiltunen summarizes one aspect of his work, the changing frequencies of different relative orders of particle and verb, in a contribution to a symposium on syntactic variation in English (SSSV²⁷). There are three other papers on earlier phases of English and seven on present-day English, to be mentioned below, plus three on literary texts.

In 'Semantic-Syntactic Patterning: The Lexical Valency of *Seem* in Middle English' (*ES*) Willy Elmer criticizes the Extended Standard Theory of transformational generative grammar for its inability to handle syntactic and

57. *The Triangular Clause Relationship in Ælfric's 'Lives of the Saints' and in Other Works*, by Ruth Waterhouse. American University Studies, ser. 4: Anglo-Saxon Language and Literature 1. Lang. pp. vii + 112. pb \$12.10.

58. *The Decline of the Prefixes and the Beginnings of the English Phrasal Verb: The Evidence from some Old and Early Middle English Texts*, by Risto Hiltunen. Annales Universitatis Turkuensis, ser. B, 160. TurkuU. pp. 251.

semantic factors together. This short study of what could be called an impersonal verb follows his recent book on subjectless constructions (YW 63.34); John Orr's suggestion that the meaning of SEEM was influenced by French *sembler* is not mentioned.

The most important work on impersonals, by Olga C. M. Fischer and Frederike van der Leek, is 'The Demise of the Old English Impersonal Construction' (*JL*), a fine combination of formal rigour (Government-Binding Theory), philological care, and clear presentation. They prove that what happened was not, as Jespersen and later Lightfoot assumed, a re-analysis of the OVS type *þam cyng licodon peran* as SVO *the king liked pears*, with a simultaneous semantic change in LIKE. Instead there was a selection from pre-existing variants and then consequential changes, applying at different times and in different ways to different verbs. Their explanation is built on a twelfth-century change in underlying word order and a loss of distinction between (surface) accusative and dative cases, which is tied in with the loss of the ability in English verbs to assign 'lexical case'.

A. R. Warner's review article (*JL*) on D. W. Lightfoot, *Principles of Diachronic Syntax* (cf. YW 60.33), is, like Fischer and van der Leek, in broad sympathy with Lightfoot's aims. Warner finds fault both with Lightfoot's 'Transparency Principle' and with his data, showing that Lightfoot's account does not deal adequately with the historical facts of infinitives, intraposition (as in *To err is human*), impersonals (again!), or (in greatest detail) modals.

Ossi Ihalainen, 'On the Notion "Possible Grammatical Change": A Look at a Perfectly Good Change that Did Not Quite Make It' (*StudAngPos* 15, 1982), is another attack on the Transparency Principle. Present-day adult grammar does not adopt an innovation found in ME, in children's and language-learners' speech, and in modern dialects, namely the use of unstressed DO in affirmative declaratives in order to make the derivation of *yes/no*-questions more transparent. There are some interesting ideas scattered in this rather confusing and inconclusive argument.

Laurel J. Brinton provides well-motivated 'Criteria for Distinguishing the Non-Aspectual Functions of ME *ginnen*' (*GL*). Co-occurrence with a punctual verb or durative adverbial (and a singular subject or object, to rule out iterative meaning) precludes an ingressive reading for GINNEN. She finds no non-aspectual use outside the ME period or with compounds of GINNEN. Tauno F. Mustanoja writes on 'Chaucer's Use of *gan*: Some Recent Studies'². Here he merely surveys some criticisms of his comments in *Middle English Syntax* (YW 41.32-3) on the significance of GINNEN, accepting that he overstated the case for an 'intensive-descriptive use'. His interest in the matter is perhaps reflected in Kirsti Kekäläinen's 'The *Gan*-Periphrasis in Popular Ballads' (*NM*), a discussion of some later uses which casts doubt on the genuineness of post-seventeenth-century examples.

(c) *Modern English*

Mats Rydén discusses 'The Emergence of *who* as Relativizer' (*SL*). He decides from looking at fifteenth- and sixteenth-century letters that the subject relative *who* emerges through use in closing epistolary formulas referring to God, promoted by French and Latin example (e.g. (. . . *God*), *who have you in his blessed kepyng*), which are almost independent clauses in function. The question posed by Merja Kytö and Matti Rissanen, 'The Syntactic Study of

Early American English: The Variationist at the Mercy of His Corpus?' (NM), turns out to be a discussion of degrees of formality in written texts and their reliability as witnesses to spoken usage, centred on a corpus which should yield very interesting results. In what is otherwise really a programmatic piece, the only concrete example is choice of relative pronoun as stylistic variable, with a brief consideration of the various conditioning factors. Another early Mod.E. corpus, this time British and colloquial, is described by Terttu Neväläinen in SSSSV²⁷.

Knud Sørensen looks at 'The Growth of the Cataphoric Personal and Possessive Pronouns in English' (CTIEHL⁵), exemplified by *When he came home, John had a cup of tea* (as opposed to anaphora with *he* and *John* reversed). A very selective survey from OE to the present leads him to conclude that pronominal cataphora was at most nascent in OE and ME and that it was established during the Mod.E. period. Like a structure he calls 'mid-branching', it was a device for 'holding items in temporary suspense as the structure moved on', which owed much to Latin influence on Euphuistic style.

Suzanne Romaine writes on 'Syntactic Change as Category Change by Re-analysis and Diffusion: Some Evidence from the History of English' (CTIEHL⁵). She argues that the Extended Standard Theory cannot provide a satisfactory account of some familiar ME and early Mod.E. examples (new passives, a new relative pronoun system), or of creole data from Tok Pisin, and that syntactic change in such cases is essentially a category change. Functional or performance factors must not be excluded.

Joan Maling concentrates on syntax and sticks closer to present-day English in her 'Transitive Adjectives: A Case of Categorial Reanalysis'⁵⁹. She shows that many diagnostics for adjective and preposition cut across syntactic category and suggests that grammatical function is what matters for subcategorization. She claims that *like* and *worth* are now best taken as prepositions, whereas *near* should be classed as an adjective. The reasoning is easy to follow, and there is a brief historical conclusion in which *like* is shown to have been an adjective in earlier states of the language. Categorial change for *like* became possible once loss of inflection had made adjectives invariant and when AP (adjective phrase) and PP had become parallel in complement-head positioning.

Bertil Sundby has a most interesting paper on eighteenth-century normative grammar and its contribution, for instance, to understanding the significance of patterns like *Did not you think . . . ?* in Jane Austen (SSSSV²⁷). In the same collection is René Arnaud's quantitative study on variation in the use of the progressive in nineteenth-century correspondence.

(d) *Present-day English and linguistic theory*

*Existential 'There': A Synchronic and Diachronic Study*⁶⁰ by Leiv Egil Breivik will presumably remain the definitive work on this subject; it is the

59. *Linguistic Categories: Auxiliaries and Related Puzzles*, ed. by Frank Heny and Barry Richards. Synthese Language Library 19 and 20. Reidel. Vol. I: *Categories*. pp. xiv + 294, Dfl 125; Vol. II: *The Scope, Order, and Distribution of English Auxiliary Verbs*. pp. xi + 258, Dfl 110.

60. *Existential 'There': A Synchronic and Diachronic Study*, by Leiv Egil Breivik. *Studia Anglistica Norvegica* 2. BergenE. pp. xiv + 458.

culmination of a long project which has also produced a series of articles (see, e.g. YW 58.18; 62.78). The synchronic section includes a lengthy and critical review of previous work, much of it centred on the lack of consideration by others of discourse motivations, a complaint which also crops up in his 'On the Use and Non-use of Existential *There*: A Review of: Gary L. Milsark, *Existential Sentences in English*' (*Lingua*). Breivik uses spoken and written material from the Survey of English Usage (henceforth SEU) as the basis of his analysis, backed up by informant-reaction tests. He does discuss sentence syntax at length, but his real interest is 'communicative dynamism', a concept taken from the Prague School, and he argues that pragmatically, existential *there* is a presentative signal, used with a verb of appearance or existence on scene. A 'visual impact constraint' is what determines that *there* is necessary in a sentence like *There will be trouble*, where the referent of the logical subject is not being presented on the immediate stage. The account also covers 'listing' uses of *there* with a definite NP. The substantial diachronic section is rather different, though it too is based on a corpus, prodigiously quoted from, stretching from early OE to 1550, by which time the syntax of existential *there* is said to have reached its present state. There are frequency tables for the four historical periods looked at. The OE material involves yet another discussion of word order, and here previous scholarly work is quoted with approval: it is an important strand of Breivik's argument that OE became a verb-second language (cf. Bean, discussed above). He gives a plausible account of the split between existential and locative (referring) *there*, dating it prior to recorded OE, and offers explanations for the subsequent growth in use of existential *there* and the changes in syntactic and pragmatic behaviour.

Yael Ziv's 'Getting More Mileage out of Existentials in English' (*Lings*, 1982) suggests a variety of discourse functions not previously noted for *there*-existentials, including 'backgrounding' and conveying information impersonally. Peter Erdmann, 'Zur "Existentialität" von *there*-Sätzen im Englischen' (ZS), claims to be re-interpreting mostly familiar data on the quantification of the subject NP, the necessarily 'temporary' meaning of a postponed adjective (as in *There were many rumours afloat*), and a notional classification of intransitives other than BE which can occur with existential *there*. Erich Woisetschlaeger questions the use of existential *there*-sentences as a test of a noun phrase's indefiniteness, citing examples like *There is the outline of a human face hidden in this puzzle*. Otherwise his 'On the Question of Definiteness in "An Old Man's Book"' (*Lingl*) is of no more than technical interest, with a discussion of various possible constituency structures for the string Det NP's NP and some strange acceptability judgements.

There is a lot of interest at the moment in the interaction of stress, focus, emphasis, and syntax in the way utterances are organized – witness Breivik's discussion of existentials. The core of Josef Taglicht's book *Message and Emphasis: On Focus and Scope in English*⁶¹ is actually the syntax and semantics of *only* and *also*, but its coverage and importance are wider than this implies. On his way there Taglicht has complex and interesting things to say on the distinction between textual structure (where 'theme' and 'rheme' operate) and contextual, or information, or finally inTONation structure (where 'given'

61. *Message and Emphasis: On Focus and Scope in English*, by Josef Taglicht. English Language Series 15. Longman. pp. xvii + 214. pb £6.95.

and 'new' operate). He deals in detail with syntactic focus by cleft constructions and with adverbs, the scope of negation, and the interaction between scope and focus with focusing adverbs. Taglicht is concerned always with the communicative functions of language, hence with discourse and pragmatics, but most of his analyses are at sentence or utterance level. He concludes with an analysis of *only*, *also*, *too*, and *as well* as focusing adverbs in the SEU corpus, bringing out differences between private and public speech and between speech and writing.

By contrast with Taglicht, 'Stress and Focus in English' (*Lg*) by Peter W. Culicover and Michael Rochemont is a technical account of great complexity based on introspected data. It attempts to marry a theory of metrical phonology to the filters-and-control edition of Chomskian transformational syntax. For Culicover and Rochemont, focus is independent of semantics and pragmatics and is purely a formal property of sentences.

John Local and Bill Wells deal with a single problem in 'You Don't Have to Resort to Syntax' (*YPL*), arguing that the impossibility of stressing certain 'infinitoids', as in **I didn't see the exhibit last time, but this time I'm likely TO*, is not a matter of syntax. The relevant factors as far as they are concerned are phonological repetition, identity of sense or reference, and sentence-final position of the remainder of a deleted verb phrase, following in turn from the principle that given items are de-accented. The conclusions of Shūichi Takeda on a similar topic are rather less clear. In 'Adverb Placement and Sentence Stress' (*SELit*) he tries to explain the order of finite auxiliaries (stressed and unstressed) and perfective or frequency adverbs (e.g. *already*, *often*), and to account for the non-occurrence of such adverbs before an 'extraction site'. Having made some valid criticisms of earlier generative work, he tries to distinguish between intrasentential syntactic factors and discourse-cum-semantic factors, and he winds up, rather messily, with a transformational rule and a word-order adjustment rule for the former. I note too a complex argument by Arnold M. Zwicky, 'Stranded *to* and Phonological Phrasing in English' (*Lings*, 1982), and a squib by Thomas Ernst, 'More on Adverbs and Stressed Auxiliaries' (*LingI*).

'Syntactic Change in British English Propredicates' (*JEngL*) by Ronald R. Butters is a brief survey of British/American differences and recent change in the use or omission of *do* in rejoinders like *You might have (done)*. Ellen M. Kaisse discusses 'The Syntax of Auxiliary Reduction in English' (*Lg*). Using subtleties of transformational syntax, she tries to explain why *is* cannot be reduced to 's in *I wonder where the party is tonight*. British readers may well disagree with some of her judgements of acceptability, though dialect variation is acknowledged.

More down-to-earth are N. E. Osselton's 'Points of Modern English Syntax LXV' (*ES*), in which the discussion ranges over three matters: the position of manner adverbs *vis-à-vis* *BE*, the difference between *CAN* and *BE ABLE TO*, and the use of emphatic *do*. This is the last of Professor Osselton's contributions to a long-running series.

In '“He is one of the few men in history who plays jazz on a violin.” On Number Concord in Certain Relative Clauses' (*Anglia*), Göran Kjellmer works with the Brown and Lancaster-Oslo/Bergen (=LOB) corpora to check whether the structure of a superordinate clause can affect number concord in the subordinate clause. The answer is yes. In 'How to Crash into a Kangaroo:

A Note on Finiteness and Ambiguity' (*SL*) the same author observes that a non-finite clause may sometimes be less ambiguous than the equivalent finite clause but may sometimes introduce a different kind of ambiguity.

Another corpus study is Brita Fjelkestam-Nilsson's *ALSO* and *TOO*⁶². This short, statistically based dissertation, overlapping little with Taglicht's book, concentrates on written English and compares American usage (the Brown corpus) with British usage (LOB). There is a brief discussion of other additive adverbs and of spoken usage, and an attempt to distinguish male and female usage of these adverbs in a corpus of novels. She concludes that *too* is favoured over *also* for subject focus, in formal contexts, and for focusing on constituents of fewer than three words, and that women use additive adverbs more than men. If there are few surprises, that is hardly blameworthy. Also on adverbs is 'A Note on the Scope(s) of *Sadly*' (*SL*, 1982) by Toril Swan, which deals with uses as sentence adverb and subject adjunct in sentence-initial position, as well as papers in *SSSV*²⁷ by Marita Gustafsson on fronting of adverbials and Sven Jacobson on the placement of *probably*.

On a wider topic is *The 'be + past participle' Construction in Spoken English: With Special Emphasis on the Passive*⁶³, Sylviane Granger's careful title for an investigation of the passive, this time using the SEU corpus. It builds up slowly, with over a hundred pages devoted to a review of previous work, and even the final chapter on the function of the passive requires a lengthy excursus on stylistic categorization and the wrongness of treating speech as a monolithic register. Once again there is little that is surprising or difficult to swallow (except perhaps for those who fail to share her sympathy with Bolinger's and Quirk's ideas on blending and serial relationship), for this is a careful and reasonable – and eclectic – description of a familiar but important construction. Granger demonstrates how the passive is used for particular reasons of theme and focus, and she asserts, for instance, that it is favoured in texts which are 'personal, spontaneous and informal'; all such claims are statistically supported. William Labov and E. Judith Weiner investigate 'Constraints on the Agentless Passive' (*JL*) in American speakers. Theirs is a study in stylistics and discourse which attempts to identify the factors which condition the choice between agentless passive and active with generalized subject pronoun. A previous passive clause and 'retention of the same structural position for the same referent in successive sentences' turn out to be factors highly predisposing speakers towards use of the passive. Elizabeth Riddle and Gloria Sheintuch offer 'A Functional Analysis of Pseudo-Passives' (*Ling&P*), that is, of passives of verb-preposition collocations. They build especially on Bolinger's work but argue that it is not so much the 'affectedness' of a passive subject which determines whether a passive is possible so much as its 'role prominence'. They claim that their thematic analysis works for all passives.

Yasuo Ishii works within the standard generative paradigm to plead for 'Pseudogapping as a Syntactic Blend' (*SELing*). The title refers to sentences like *I like him better than he does Ø me*, where there is an auxiliary rather than a

62. *ALSO and TOO: A Corpus-Based Study of Their Frequency and Use in Modern English*, by Brita Fjelkestam-Nilsson. *StSE* 58. A&W. pp. viii + 149 + 18. Skr 86.

63. *The 'be + past participle' Construction in Spoken English: With Special Emphasis on the Passive*, by Sylviane Granger. North-Holland Linguistic Series 49. NHPC. pp. xv + 390. Dfl 110.

plain gap in the second clause. Ishii argues that such clauses have properties midway between clauses showing 'gapping' and 'VP-deletion', and that generative grammar should allow for syntactic blends. Here we may mention Nicholas Sobin, 'On Gapping and Discontinuous Constituent Structure' (*Lings*, 1982), an argument for deriving gapped sentences in generative grammars by movement rather than deletion.

Robert R. van Oirsoouw takes a wider perspective in 'Coordinate Deletion and *n*-ary Branching Nodes' (*JL*). He seeks to bring under a single explanation the phenomena described as 'gapping', 'coordination reduction', 'right-node raising' and 'VP-deletion', all of which involve the loss of duplicated material in one conjunct of a coordinate structure. The paper discusses constituent structure but without the detailed formalism of TGG. The same author finds four basic semantic types of 'Coordinated Sentences' (*Lingua*).

Renaat Declerck has a semantic explanation for 'A Restriction on Sentential Relative *As*-Clauses' (*GL*), exemplified by *John is an idiot, as you all know/*as is too bad*. He has another long piece on '"It is Mr. Y" or "He is Mr. Y"' (*Lingua*), an attempt to explain the choice of pronoun illustrated in *I know the man in the photograph. It is John!* as against *Who is Mr. Arnou? - He is a Russian*. He also discusses 'Predicational Clefts' (*Lingua*), sentences like *Was it an interesting meeting that you went to last night?*, and gives an exhaustive demonstration that some cleft sentences have a predicational reading with associated syntactic/semantic properties, rather than the specificational reading usually assumed for cleft sentences; there is a brief historical section. Tsuguyo Kono makes some 'Remarks on Pseudo-Cleft Sentences in English' (*SELing*), distinguishing different kinds of focus-constituent. Gunnel Melchers has a systematic and entertaining analysis of tag statements like *They live to a great age, do toads* (SSSSV²⁷).

Now a group of studies on detached clauses. Sandra A. Thompson in 'Grammar and Discourse: The English Detached Participial Clause'⁶⁴ looks at the usage of absolute *ing* clauses. She says that they are typically literary and formal and are used 'depictively' in discourse. James D. McCawley asks 'What's with *with*?' (*Lg*) in absolute constructions like *With Arthur not feeling well/on strike, we can't count on him to join us*. In his purely syntactic treatment, McCawley decides to analyse the *with*-construction as an S in both underlying and surface structure, whether or not there is a verb; some Ss need not have tense or a complementizer. André Hantson uses transformational tests but takes an eclectic theoretical position in '*For, With and Without as Non-Finite Clause Introducers*' (*ES*). He looks at sentences like *It was too cold for us to have a swim. With/Without Jane to look after the children, his future was looking brighter/gloomy*. He concludes that the three words mentioned in his title constitute a squish (gradience between word classes) running from clause introducers (roughly, complementizers) almost to prepositions.

In '*Which for Is It?*' (*NM*) Pertti S. Hietaranta argues that the underlying structure of a sentence like *We waited for John to admit us* has a preposition *for* associated with *wait* and a complementizer *for* associated with the embedded sentence: it is the complementizer which survives in surface structure. The argument has since been demolished by Aimo Seppänen (*NM*, 1984).

64. *Discourse Perspectives on Syntax*, ed. by Flora Klein-Andreu. Academic. pp. xvii + 266. \$34.50.

We have now moved on to verbal complementation. Åge Lind has two similar studies on a corpus of recent British novels. In 'The Variant Forms *Help To/Help Ø*' (ES) he finds the plain infinitive to be slightly more common when there is an intervening nominal or after *to help*, less common with an inanimate subject, especially indefinite *it*, or after *helping* without intervening nominal. In 'The Variant Forms *Try And/Try To*' (ES) he finds slight differences in distribution, syntactic rather than semantic.

Bent Conrad looks at a long-discussed problem in a book subtitled *A Study in the Use of the Gerund and the Infinitive*⁶⁵. Using unreferenced examples from British books and journalism, Conrad attempts to demonstrate that the distinction between gerund and infinitive in subject position (as in *Visiting/To visit the sick is a Christian obligation*) is essentially that the gerund refers to at least one locatable instance of the action, state, or whatever is signified by the verb, whereas the infinitive need not: the gerund is a 'referring expression'. The same explanation holds for some but not all of the cases where *ing*-form and infinitive are in variation in complement position, as in *He began picking/to pick flowers*, though it is less successful as a predictor of which form will be used where there is no choice.

This is probably the best place to mention Sven Jacobson's 'Modality Nouns and the Choice between *to* + infinitive and *of* + *ing*' (*StudAngPos*, 1982). A complete alphabetical list is given of nouns like *duty* which can be followed by either construction (and also of those which permit no choice), as well as statistics on the choice in the Brown and LOB corpora. Jacobson argues that nouns denoting root modalities are normally followed by *to* + infinitive, epistemic by *of* + *ing*, probably because the *to*-infinitive is specifying and the *ing* generalizing in function. I doubt that this explanation and Conrad's position are compatible.

L. M. Kovalyova has some rather general comments to make in 'Towards a Semantic Description of the Accusative with Infinitive and Related Structures' (ZAA, 1982). She is critical of generative derivations of the accusative + infinitive from full clauses, and she regards the distinction between *ing* and infinitive after SEE as purely aspectual. Miki Takahashi's 'On Complementation in the History of English' (*SELing*), using the Standard Theory, indeed suggests that the complements of verbs of causation and perception derive from an Equi type of deep structure, V NP_i [NP_i VP]_s. Renaat Declerck's article 'On the Passive of Infinitival Perception Verb Complements' (*JEngL*) is concerned with examples like *John was seen (by Sam) to cross the street*, which Declerck argues is not the passive counterpart of *Sam saw John cross the street*. Passives in this construction tend to imply unplanned or accidental perception, and *to* is not empty of lexical content.

Masachiyo Amano, 'On the Constituency of the PE and ME infinitival construction [NP TO VP]' (*SELing*), makes a contribution to Government-Binding Theory, arguing that everything after *hold* in *We hold these truths to be self-evident* is an S throughout the derivation of the sentence. The ME material is merely taken from Anthony Warner (YW 63.35).

Finally in this group of works on verbal complementation we have Ruta Nagucka 'On Transitivity and Intransitivity of the Same (?) Verb in English'

65. *Referring and Non-Referring Phrases: A Study in the Use of the Gerund and the Infinitive*, by Bent Conrad. PDEC 11. AF (1982). pp. 188. Dkr 122.25.

(*StudAngPos*). Here is a pragmatic argument for regarding transitive and intransitive BURST as the same lexeme. (In)transitivity is treated mainly as a semantic matter, with transitive use regarded as primary except for causatives.

Now we must move up to units of discourse larger than the sentence. Benji Wald writes on 'Referents and Topic Within and Across Discourse Units: Observations from Current Vernacular English'⁶⁴. Indefinite articles and unstressed attributive demonstratives are investigated, including the usage seen in *There were these people* . . . Some examples from Chaucer are given in a historical section. Leif Kvistgaard Jakobsen writes on 'Variation in the Use of the Definite Article and the Demonstrative as Cohesive Devices' (SSSSV²⁷).

Cecilia Thavenius looks at *Referential Pronouns in English Conversation*⁶⁶, that is, the third person pronouns in eight spoken texts from SEU. I confess that I could not find any results here to interest me.

Allan R. James, 'Well in Reporting Clauses: Meaning and Form of a "Lexical Filler"' (*ArAA*), is a densely written piece on the very common sentence type *I said well I'll give it a try*: 'form' here is mainly a matter of prosody. *Well* appears in a number of Marion Owen's *Apologies and Remedial Interchanges*⁶⁷, recorded from telephone conversations. The book analyses one particular type of conversation fragment in a way which could in principle be extended to other kinds. Speech act theory is discussed and criticized. Dr Owen makes the claim that conversation is less random than is commonly assumed, and she provides an analytic framework for showing how speakers apologize/accept an apology, seen as resolving a state of imbalance. She also traces change of meaning for APOLOGY and APOLOGIZE. Bengt Oreström examines *Turn-taking in English Conversation*⁶⁸ in a study based on the Lund corpus and SEU source material, and identifies a complex of criteria in the previous speaker's utterance on the basis of which a listener may feel empowered to take a turn.

The grammar of adjectives is looked at in the following works. Albert Braun's *Studien zu Syntax und Morphologie der Steigerungsformen im Englischen*⁶⁹, on the choice between the synthetic and analytic comparative and superlative, especially of disyllabic adjectives, gives statistics from a corpus of post-1955 British English. Thomas Herbst analyses a corpus of some 550 adjectives within valency theory in *Untersuchungen zur Valenz englischer Adjektive und ihrer Nominalisierungen*⁷⁰. He relates valency (syntactic sub-categorization) to meaning and compares the valency of adjectives and their derived nominals, trying to find reasons for any disparity.

In part of the border area between syntax and lexis we must locate Morris

66. *Referential Pronouns in English Conversation*, by Cecilia Thavenius. LundSE 64. Gleerup. pp. 194. Skr 80.50.

67. *Apologies and Remedial Interchanges: A Study of Language Use in Social Interaction*, by Marion Owen. Mouton. pp. 192. DM 74.

68. *Turn-Taking in English Conversation*, by Bengt Oreström. LundSE 66. Gleerup. pp. 195. pb.

69. *Studien zu Syntax und Morphologie der Steigerungsformen im Englischen*, by Albert Braun. SSE 110. Francke. pp. 156. Sfr 32.

70. *Untersuchungen zur Valenz englischer Adjektive und ihrer Nominalisierungen*, by Thomas Herbst. TBL 233. Narr. pp. xix + 433. pb DM 86.

Salkoff's sibilant article, 'Bees Are Swarming in the Garden: A Systematic Synchronic Study of Productivity' (*Lg*). Variants of the title sentence are *The garden is swarming with bees* and *The garden is aswarm with bees*. SWARM allows all three patterns, TEEM allows two, CONGREGATE only the first. Why? A bewildering array of data is presented, hard to summarize. The main purpose of this long article is to work out which verbs join the SWARM- and TEEM- classes and to what extent the productivity of the classes is predictable. Salkoff seems to support some notion of lexical diffusion of syntactic rules.

One general grammatical work which should be noted is *English Grammar for Today*⁷¹, written by Geoffrey Leech, Margaret Deuchar, and Robert Hoogenraad and published, as it were, by the home team. This is a useful textbook, inevitably to be compared with Quirk and Greenbaum's 1973 *University Grammar of English*, in whose forerunner Leech was also involved. The newer book, based on systemic grammar, is less theoretically eclectic, more discursive, and pays greater attention to style, register, and usage. It is intended for use in schools as well as in tertiary education.

I turn now to a small selection of more theoretical works which use English as the sole or major source of examples. George M. Horn's *Lexical-Functional Grammar*¹⁵, which cites Polish examples too, is a technical monograph on generative grammar. A detailed model is presented to deal with many of the areas of syntax which generativists like to tackle (e.g. raising, reflexives, *wh*-words, cleft sentences), with lexical and syntactic components recognizable from the Chomskian framework and a functional component similar to Bresnan's. This is strictly for advanced students of linguistics. The opposite is true of the next item. The *Syntax* volume of Terry Winograd's *Language as a Cognitive Process*⁷² is in the best sense a typically well-produced American linguistics textbook, but also untypical in that it is written (and typeset) by someone outside the principal 'schools' of linguistics. Winograd is best known for his work in artificial intelligence, and he is able to give a clear overview of many recent approaches to syntax, including transformational and systemic grammar, for instance, as well as parsing and computer analysis of language; he is weak on historical syntax, though. Frank Heny and Barry Richards edit the handsomely produced *Linguistic Categories: Auxiliaries and Related Puzzles*⁵⁹. In Volume 1 there is Maling's article mentioned above. Volume 2 is devoted to the English auxiliaries, and though there is little new in the actual data, it is instructive to see similar facts being used to develop or corroborate a wide range of linguistic theories, generative and functional.

I end this section on what ought to be a lighter note, the response of linguistics to the ignorance of prescriptivism. M. Stanley Whitley offers '*Hopefully: A Shibboleth of the English Adverb System*' (*AS*) (cf. Swan's article on *sadly*, noted above), and Michael K. Brame gives us '*Ungrammatical Notes 4: smarter than me*' (*LA*). Both are clear, sensible, exhaustive – and just a little ponderous.

71. *English Grammar for Today: A New Introduction*, by Geoffrey Leech, Margaret Deuchar, and Robert Hoogenraad. Macmillan/EA (1982), pp. xvi + 224. hb £12, pb £3.95.

72. *Language as a Cognitive Process*. Vol. I: *Syntax*, by Terry Winograd. Addison-Wesley. pp. xiv + 640. £19.95.

8. Vocabulary and Semantics

(a) Old English

There is another invaluable publication from the Toronto *DOE* project, *Old English Word Studies: A Preliminary Author and Word Index*⁷³, by Angus Cameron, Allison Kingsmill, and Ashley Crandell Amos. In the book we have an index of sixteenth- and seventeenth-century manuscript dictionaries of OE and an index of modern dictionaries and glossaries; on the enclosed microfiches is an index of individual word studies, all up to about 1980. Also of general import is 'Some Problems and Principles of the Lexicography of Old English'⁷⁴, in which Helmut Gneuss discusses differing degrees of naturalization and acceptability of loanwords (e.g. Wærfereth's *fenester*, an unsuccessful implant), and the treatment in historical dictionaries of word-formation, stylistic marking, register and dialect labels, and meaning, especially of technical loans.

There are three substantial word studies to report, two of them in the same collection as Gneuss's article. Ernst S. Dick contributes 'AE. *Drēam*: zur Semantik der Verbalbeziehungen in der Dichtung'⁷⁴. As the title indicates, it is an attempt to get at the semantic structure of this pregnant OE word by listing and analysing its collocations with different classes of verb. Kurt R. Jankowsky writes 'On OE Time Concepts and Their Germanic and IE Cognates'⁷⁴, a study of *fæc*, *first* and *hwil*. Christine E. Fell looks at the important historical terms *frið*, *grið*, and *unfrið*, both OE and ON, in 'Unfrið: An Approach to a Definition' (*SagaB*).

On the border between lexis and syntax is the careful report by Leena Kahlas-Tarkka 'On the Variation of the Words Meaning "every" and "each" in Old English' (*CTIEHL*⁵). She finds in a large prose sample that *æghwā* and *gehwā* are basically substantival in use, *ælc* is prevailingly adjectival, *æghwīlc* and *gehwīlc* can be either. As for dialect variation, *gehwīlc* and *gehwā* are more archaic, and *æghwīlc* is particularly common in Anglian whereas *ælc* and *gehwīlc* are favoured in West Saxon.

Smaller contributions to OE lexicography include Alfred Bammesberger on 'The Old English Adjective *Ambyre*' (*ES*), P. B. Taylor on '*Searoniðas*: Old Norse Magic and Old English Verse' (*SP*), R. I. Page on 'Four Rare Old English Words' (*N&Q*) (namely *flæð*, *cimbiren*, **cant(e)l*, and *readlesc*), and James Rosier's 'Brief Mention: Old English *egeswin*' (*ES*). The same author supports a textual emendation to the Vitellius Psalter (G) suggested by Valerie Edden in *N&Q* in 1981 (*Die Sprache*).

(b) Middle English

For ME there is rather more, including at least ten new parts of the *Middle English Dictionary* starting with *O2*, apparently distributed in 1984 but dated between 1980 and 1983. The last part I have seen, *P7*, ends at *propugnacle* 'bulwark'. The resumption of publication is most welcome.

Klaus Bitterling, in '*The Proverbs of Alfred* and the *Middle English*

73. *Old English Word Studies: A Preliminary Author and Word Index*, by Angus Cameron, Allison Kingsmill, and Ashley Crandell Amos. Toronto OE Series 8. UTor/CMST. pp. xvi + 192 + microfiche. \$60.

74. *Festschrift für Karl Schneider: zum 70. Geburtstag am 18. April 1982*, ed. by Ernst S. Dick and Kurt R. Jankowsky. Benjamins (1982). pp. xx + 595. Dfl 165.

Dictionary' (NM), corrects some corrections to the *MED* entries for *alothēn*, *coveren*, and *forleren* suggested by Moessner (YW 63.39). Marilyn S. Butler lays 'Early Middle English *budde* – a Ghost Word' (N&Q), that is, in the sense 'beetle'.

Celia Sisam writes on 'Early Middle English *Drihtin*'², arguing that the puzzling ME alternative form *Drihtin* arises by stress shift to the second syllable, then lengthening to *-īn-* because of the influence of the common ending *-in(e)* of French and Latin loanwords like *Latin*, *Virgine* and perhaps proper names like *Austin*, *Constantin(e)*. E. G. Stanley writes on 'Early Middle English *Oc*, "but, and"'³, another word of confusing etymology. The first of 'Two Notes on Early Middle English Texts'³ by Simonne R. T. O. d'Ardenne is to confirm her view that *drage þu* in *Juliana* represents **dragsin* < ON *dragsa* 'drag along'.

Celia Sisam looks at '*Redy* and *unredy* in Middle English'³, an interesting pair of words with meanings such as '(un)wise', current from the early fourteenth to the fifteenth centuries, later identical in form with *(un)ready* and so lost.

Juliette de Caluwé-Dor has an article on lexis, 'Chaucer's Contribution to the English Vocabulary: A Chronological Survey of French Loan-Words' (NOWELE), which reports on a research project that uses *MED* rather than *OED*. Here she discusses the problems of using first quotations in a dictionary to estimate the date of introduction of loanwords, and concludes from words beginning with the letters A to D that Chaucer's own contribution has been overestimated in the past. Future work is intended to complete the alphabet – leaving open the question of what to do for letters not yet in *MED* – and then break the results down according to style ('conversation' versus tale proper) and pilgrim. While on Chaucer I note a very interesting and carefully argued piece by Masayuki Higuchi 'On the Counterfactual Force of *Wenen*: With Special Reference to Chaucer's Use' (SELit), which claims that *WENAN/WEEN* from OE to early Mod.E. does not just mean 'think, suppose' but includes a component 'erroneously' in its meaning.

Anne Hudson has some very cautious 'Observations on a Northerner's Vocabulary'³ – she is waiting for computer studies to become available. What we have here is a preliminary comparison of a Lollard sermon-cycle in (probably) a south Midland manuscript and its translation into a northern dialect. The distribution of forms between the two manuscripts is generally similar to that found in the manuscripts of *Cursor Mundi*, though the northern scribe studied here is sometimes more restrictive, e.g. replacing *CLEPE* by *CALL*. Especially interesting is his unwillingness to use *MOT* 'must', for which he invariably substitutes *BIHOUE*, often leaving the pronoun in non-oblique form.

A. G. Rigg's 'Clocks, Dials, and other Terms'² reviews the competition between, and semantic specialization of, *clock*, *bell*, *orloge*, and *dial*, throwing in a discussion of timekeeping devices in the late medieval period and some literary references to them. Finally, Lister M. Matheson goes for 'The Middle English Verb *Sane*: A Probable Ghost Word' (NQ), glossed by *OED* as 'cure, heal'.

(c) *Modern and Present-day English*

There are two more *Festschrift* contributions to list here. Inna Koskenniemi writes 'On Some Physiological Terms Used for Characterization in English

Renaissance Drama'³. This is a straightforward study, belonging more to literature than linguistics, of the semantic extension of *spleen*, *liver*, *gall*, and *blood*. Douglas Gray gives the detailed circumstances of some lexical borrowings, especially *kangaroo*, *tattoo*, and *taboo*, in 'Captain Cook and the English Vocabulary'³.

Other small pieces of lexical information are Patricia Köster, 'Dystopia: An Eighteenth-Century Appearance' (N&Q); Fred R. Shapiro, 'First Use of the Term *Middle English*' and 'An Earlier Example of the Term *Librarian*' (N&Q); T. G. Hahn, 'Origins of *Even-Stephen*' (AS); and John F. Clark, 'The Vainglorious *Trade-Last*: A Reappraisal' (AS) (a *trade-last* is apparently an exchange of compliments quoted from third parties). There are lists of items in R. W. McConchie, 'Additions to OED from William Clever's *The Flower of Physicke*, 1590' (N&Q); Richard F. Kennedy, 'More Words from Owen Felltham' (N&Q); Herbert Schendl and Harald Mittermann, 'Antedatings and an Addition to O.E.D. from John Lyly's *Euphues* and *Euphues and his England*' (ArAA); Fred R. Shapiro (again), 'Movie Words: Antedatings of Cinematic Terms' (AS); and the regular series 'Among the New Words' (AS) by I. Willis Russell and Mary Gray Porter.

There are interesting snippets of lexical history in Michael D. Linn's 'Semantic Change through Dialect Fusion' (AS): in some American dialects (as in some British ones, incidentally) a *pail* was metal whilst a *bucket* was wooden – what happens when one of the words is lost? – and the specialization of *breeches* to mean 'riding pants' when rhymed with *beeches*, as opposed to 'trousers' (in general) when rhyming with *bitches*. Here too we may mention Goran Kjellmer's 'A Contemporary Semantic Clash' (ES); the title plays on the fact that the time-reference of *contemporary* is ambiguous, since semantic change has led to a sense 'modern' which may clash with its other meaning.

Tauno F. Mustanoja looks at 'The Etymology of Scots *rudas*'³, tentatively connecting this eighteenth- to twentieth-century term for a coarse old woman with fourteenth-century French *ro(u)dous*, a depreciatory word used of men. Another pair of long-range etymologies is offered by Edward G. Fichtner in 'The Origin of NE *Scads* and *Oodles*' (NM) – the terms are synonyms in American slang. Fichtner derives the first from ON *skattr* for form and OE *sceatt* for meaning, and the second from ON *óðal*. Even more long range is 'Eng. *blight*: A Possible Solution to an Old Crux' (ES) by Louis Jay Herman. This would make *blight* 'plant disease' the only survivor in Germanic of the Indo-European base **bhlēǵ/bhlīg* 'strike, beat'. Herman hardly does justice to the partial etymology given in the *Oxford Dictionary of English Etymology*. Notice also T. L. Markey's speculative etymology for *dog* (JIES), which is ingenious even though the semantic aspects require us to hold our breath a little.

The purpose of Josef Fronek's article on 'Thing as a Function Word' (Lings, 1982) is to show that there is a cline from lexical to grammatical uses of *thing*. The study is based on a corpus of written English samples and their translations into Czech, Russian, and German.

There are new editions of two familiar works. One of these is Raymond Williams's excellent *Keywords*⁷⁵. I have noticed few revisions to the original

75. *Keywords: A Vocabulary of Culture and Society*, by Raymond Williams. Second edn. Flamingo, Fontana. pp. 349. pb £2.95.

articles, but the book now has bigger pages and print and twenty-one new articles ranging from *dialect* to *sex*. The other is *Chambers 20th Century Dictionary*⁷⁶. Although I still find *Collins*, with its extraordinarily helpful definitions and etymologies and its encyclopaedic coverage, the best of the one-volume dictionaries, *Chambers* has the edge for literary-historical terms and for the humour of the occasional definition, a few of the wry ones having been put back in for this new edition. Readers may like to make a comparison using such entries as *baby-sitter*, *boot(strap)* (computing uses not in *Chambers*), *flaky* (American use in neither), *mo* 'more' (not *Collins*), *wally* 'stupid person' (not *Chambers*). I note too that Eric Partridge's *A Dictionary of Catch Phrases*⁷⁷ is now available in paperback. Brickbat for the most useless compilation of the year goes to the *Idioms and Phrases Index* edited in three volumes by Laurence Urdang and Frank R. Abate⁷⁸, which is in effect a concordance to twenty-odd published idiom collections or indexes. It is ostentatiously labelled 'First edition', which is ominous. Philip Howard's *A Word in Your Ear*⁷⁹ is light but not wholly derivative reading in the same general area as Williams's *Keywords*, though limited in the main to recent lexical change. An authoritative collection of articles on dictionary-making is gathered by R. R. K. Hartmann in *Lexicography: Principles and Practice*⁸⁰.

'Descriptive' verbs like GLIMPSE and SWAGGER are analysed by Mary Snell-Hornby in *Verb-Descriptivity in German and English*⁸⁰. This detailed practical-cum-theoretical dissertation covers 617 English and 483 German verbs, arranged in semantic fields. Jörg Waldvogel's *Licht- und Glanzwörter im modernen Englisch*⁸¹ is a study of verbs from BLAZE to WINK which have to do with light and gleaming in a corpus of post-Second-World-War British writing.

A whole group of studies on modal verbs can be discussed together here. Jennifer Coates has written a book on *The Semantics of the Modal Auxiliaries*⁸². Her written printed data come from a version of LOB, her unprinted and spoken data from SEU, with a two-hundred-member sample of each modal collected from each corpus and informant tests used too. This permits, for example, a comparison of frequencies in speech and writing, a look at native-speaker perceptions of meanings shared by different modals, and a consideration of intonation. The evidence leads her to support the distinction between root and epistemic meanings of modal verbs. The concept (but not the detailed mathematics) of fuzzy sets is used to capture a kind of

76. *Chambers 20th Century Dictionary*, ed. by E. M. Kirkpatrick, assistant eds C. M. Schwarz et al. New edn. Chambers. pp. xvi + 1583. £10.95.

77. *A Dictionary of Catch Phrases: British and American, from the Sixteenth Century to the Present Day*, by Eric Partridge. RKP. pp. xv + 278. pb £5.95.

78. *Idioms and Phrases Index*, ed. by Laurence Urdang and Frank R. Abate. Gale. 3 vols. pp. xix, xv, xv + 1691.

79. *A Word in Your Ear*, by Philip Howard. HH. pp. 126. pb £7.50.

80. *Verb-Descriptivity in German and English: A Contrastive Study in Semantic Fields*, by Mary Snell-Hornby. Anglistische Forschungen 158. Winter. pp. 279. hb DM 106, pb DM 82.

81. *Licht- und Glanzwörter im modernen Englisch*, by Jörg Waldvogel. SSE 112. Francke. pp. 336. Sfr 48.

82. *The Semantics of the Modal Auxiliaries*, by Jennifer Coates. CHLS. CH. pp. xii + 259. £19.95.

gradience where most of the attested examples fall between two extremes and where even one of the extremes is itself fuzzy. This seems to me in principle a helpful way of discussing modal verbs and indeed other areas of language. A complementary work is *Modal Expressions in English*⁸³, in which Michael R. Perkins also discusses other verbs, adverbs, adjectives, and so on, mainly to demonstrate that the modal auxiliaries are semantically the least marked means of expressing modality in English. Perkins attempts to find core meanings for the modals (cf. YW 63.39), and he relies on introspection and a wide-ranging discussion of previous work rather than a corpus. The one occasion for a corpus approach is a study of the way modal expressions develop in a child language. The style is very clear and the content shows good sense.

Stieg Hargevik analyses the choice between auxiliary-like negation and negation with DO for the verb NEED, whilst Gunnel Tottie discusses the co-occurrence of negation, modality, and 'mental verbs' in order to account for the fact that spoken English has twice as much negation as written English (SSSSV²⁷).

Three articles deal with historical change in the modal system. A. M. Simon-Vandenberghe discusses '“Subjunctive” MAY: A Fossilizing Pattern' (*StudAngPos*), arguing that it is still economical to retain dynamic MAY for the description of present-day English. The semantic evolution of MAY is said to consist of a weakening of the dynamic component element. 'On the Decline of Dynamic MAY' (*SN*), by the same author, is a clear and concise tabulation based – as was the other article – on samples of text from the fifteenth to nineteenth centuries, showing that the proportion of MAY has declined from 76% to 26.5% of all occurrences of CAN and MAY, and that within the MAY examples, dynamic MAY has gone from 47% to 5.5%. Manford Hanowell considers 'The Question of Accidental Gaps in a Structural Set: Thoughts on Certain Aspects of the English Modal Auxiliaries'⁷⁴. What he has in mind is the non-substitutability of CAN for MAY in positive assertive clauses of the type *He may have met her*. He tries to explain this by historical conditioning, as also the use of CAN with verbs of perception.

Another group concerns itself with the English tense-aspect system. Larry D. King's piece on 'The Semantics of Tense, Orientation, and Aspect in English' (*Lingua*) is essentially a work of theoretical semantics, attempting to assign invariant meanings to finite verb forms. By contrast, a work with a more theoretical title turns out to be more parochial in import. Carlota S. Smith, 'A Theory of Aspectual Choice' (*Lg*) is an analysis of English statives mainly devoted to the choice between simple tense and progressive; there is nothing surprising here. Albert Schopf has two contributions in this field. One is 'Review Article: Magnus Ljung, *Reflections on the English Progressive*' (*SLang*) (cf. YW 61.49), a detailed and critical review which itself contributes to our knowledge. The other, *Das Verzeitungssystem des Englischen und seine Textfunktion*⁸⁴, I have not seen. Christian Matthiesen has a long paper on 'Choosing Primary Tense in English' (*SLang*). He proposes a generative model of tense choice in a kind of Hallidayan, systemic framework. The choice

83. *Modal Expressions in English*, by Michael R. Perkins. Open Linguistics Series. Pinter. pp. xi + 186. £11.50.

84. *Das Verzeitungssystem des Englischen und seine Textfunktion*, by A. Schopf. Linguistische Arbeiten 140. Niemeyer. pp. ca. 320. ca. DM 90.

of past, present, or future (for this is more a semantic than a morphosyntactic analysis) is determined primarily by time relations. Finally, to the question 'Has the English Verb System the Category of Aspect?' (*PP*) Libuše Dušková answers clearly that the English progressive is at least comparable with imperfective aspect, whereas the English perfect is not aspectual at all but temporal.

Two articles which are primarily theoretical but which take almost all their data from English are Per-Kristian Halvorsen, 'Semantics for Lexical-Functional Grammar' (*Lingl*), whose title is self-explanatory, and Thomas H. Peterson, 'Semantic Structure' (*JL*), which is a development of case grammar that takes deep cases to be bundles of features and which revives the claim that all NPs are in fact PPs (prepositional phrases) in deep structure.

9. Onomastics

1983 turned out not to be the publishing feast hoped for in the columns of YW 63 last year. No major original academic place- or personal-name books appeared, though the scene was not quite so bleak as this might imply. The most inclusive book published was Basil Cottle's popular *Names*⁸⁵, an erudite and atheoretical work (what counts as a name? he will not tell us) which is entertainingly quirky and illiberal with an *où sont les neiges d'antan* air about it. Mary Lassiter's *Our Names, our Selves*⁸⁶ concentrates on personal names and their psychological and social significance, relating the fruits of her work in a somewhat repetitive way. Many of the results have an unsurprising flavour. W. van Langendonck in 'Socio-onomastic Properties of By-names' (*Onoma*) also argues, at less length, that by-names are sensitive indicators of social and political trends. The *BBC Pronouncing Dictionary of British Names*⁸⁷ goes into its second edition.

Down among the place-names, there is a new *Concise Dictionary of Modern Place-Names in Great Britain and Ireland*⁸⁸ by Adrian Room. This is an unsatisfactory compilation containing a wealth of new anecdotal material grafted onto a collection of forms from the EPNS volumes using a method which the present writer has criticized at greater length in *JEPNS* (1984). Nils Wrander's doctoral dissertation from Lund on place-names in the dative plural⁸⁹ has now appeared; it is an industrious and careful reworking of the known material which does not radically reshape the map of this topic. I beg to suggest that some material of potential value was overlooked, as I show in my essay 'The Etymology of Certain *-ingas* -Names: The Survival of OE Datives'⁹⁰. The fact that the productive coining of this type of name was

85. *Names*, by Basil Cottle. T&H. pp. 224. £9.50.

86. *Our Names, our Selves. The Meaning of Names in Everyday Life*, by Mary Lassiter. Heinemann, pp. xii + 163. £7.95.

87. *BBC Pronouncing Dictionary of British Names*, by G. B. Pointon. New edn. OUP. pp. xxviii + 274. £6.95.

88. *A Concise Dictionary of Modern Place-Names in Great Britain and Ireland*, by Adrian Room. OUP. pp. xlv + 148. £8.95.

89. *English Place-Names in the Dative Plural*, by Nils Wrander. LundSE 65. Gleerup. pp. 170.

90. *The Linguistic History of Early Sussex: The Place-Name Evidence*, by Richard Coates. Centre for Continuing Education OP 20. USussex. pp. ii + 49. pb £1.

overwhelmingly northern remains unassailed. Mary Atkin has an intriguing article 'Stock Tracks along Township Boundaries' (*JEPNS*) in which she links tracks and certain enclosure types in mid Lancashire to the usage of the elements *tūn*, *lēah*, and *green*. V. E. Watts's article 'Medieval Fisheries in the Wear, Tyne and Tweed: The Place-Name Evidence' (*Nomina*) gives a typology of names for medieval fisheries in the English north-east and claims great antiquity for many of the individual names involved. In the same region in much later times, E. F. M. Prince ('Coal-Mining Terms in the North-East of England' (*Nomina*)) explores the largely undiscussed names in and around mines, and gives glimpses of the act of naming caught *in flagrante delicto*. The recurrent name-type *Billericay* is analysed by Richard Coates (*JEPNS*) as being from a hypothetical 'English Medieval Latin **bellerica*' having to do with the dyeing industry.

Individual place-names are in evidence as usual. L. J. Bronnenkant ('Thurstable Revisited' (*JEPNS*)) demolishes very effectively earlier speculations on the mythic significance of the name Thurstable (Essex). In 'The Place-Names Weybourne and Wooburn', *Weybourne* (Norfolk), the subject of recent speculations by K.-I. Sandred and Gillis Kristensson, is linked semantically with *Wooburn* (Bucks) by O. Arngart (*JEPNS*) in a sense 'weir-stream', which I find convincing, at least for Weybourne. V. E. Watts explains the old name for Richmond (Yorks NR), as a Norse-English compound ('The Place-Name Hindrelac' (*JEPNS*)). *Warwick* is treated in 'The Origins of Warwick' (*Midland History*) by T. R. Slater, who argues with some plausibility that it is the *Werbungwic/Werbungewic* of two OE charters.

Richard Coates has a modest area study of Sussex⁹⁰ endeavouring to set precise limits to the small British name-stock of the area and to assess the archaeological significance of these names and Latin-derived ones, following the pattern of Margaret Gelling's *Signposts to the Past* (see YW 59.31).

A potentially far-reaching study not reported in YW at the due time is that by A. H. Prince entitled 'Early Place-Names ending in *-heim* as Warrior-Club Settlements and the Role of Soc in the Germanic Administration of Justice' (*Central European History*, 14 (1981)). It is a cultural-historical study of continental evidence whose importance for insular place-name studies is, if the thesis can be substantiated, obvious from the title. This is relevant to English at the beginning of its expansion; at the other end of the time-scale is W. F. H. Nicolaisen's paper on 'The Post-Norse Place-Names of Shetland'⁹¹.

On a methodological note, Gillis Kristensson returns to a familiar personal theme in his article 'Dialectology and Historical Linguistics' (*CTIEHL*⁵), namely the value of name-forms in the fourteenth-century subsidy rolls as evidence for dialect boundaries. (See also his article in *NOWELE* reported in section 4.) He also pleads that the evidence so gleaned should be given priority over ME literary materials in the endeavour to establish links between medieval and modern isoglosses. Similar matters are discussed by Jacek Fisiak in 'Some Problems in Historical Dialectology' (*StudAngPos*).

As for personal names, Cecily Clark's major study on 'The Early Personal

91. *Shetland and the Outside World, 1469-1969*, ed. by D. J. Withington. OUP. pp. 246. £15.

Names of King's Lynn' is concluded (*Nomina*; cf. YW 63.41). She discusses by-names, especially the pitfalls encountered in interpreting them, and draws attention to continental analogues from the methodologically important perspective of the economic life of the town. Michael Dolley's article 'Toponymic Surnames and the Pattern of Pre-1830 English Immigration into the Isle of Man' (*Nomina*) emphasizes the Stanley lordship connection and the economic connection with south-west Lancashire in particular. G. W. Lasker and B. A. Kaplan (*Names*) come to the conclusion, not very surprising to anyone acquainted with medieval and early modern migration and marriage patterns, that 'English Place-Name Surnames Tend to Cluster near the Place Named'; this is a sort of inverse of the socioculturally more important argument advanced by Dolley.

There are a couple of notes on individual name-elements. Veronica Smart deals with the 'Variation between *Æthel*- and *Ægel*- as a Name-Element on Coins' (*Nomina*), following Fran Colman's paper on a similar topic in *N&Q* (YW 62.75-6); she returns to an earlier view that the variation is in fact an aberration of taste, not straightforward evidence for a sound-change in OE. (Colman's own Oxford D.Phil. thesis of 1981 on moneyers' names from the reign of Edward the Confessor is abstracted in *Nomina*.) Peter McClure (*Nomina*) argues that 'The M.E. Occupational Term *Ringere*' used as a surname means 'ringmaker' rather than 'bellringer'. Gillian Fellows Jensen has a paper 'Anthroponymical Specifics in Place-Names in -by in the British Isles' (*SAnthS*) dealing with the typology of personal names occurring in such names in north-west England and south-west Scotland. She reviews the evidence on the perennial problem of Danish versus Norwegian settlement, and concludes that it is likely that part of the area she is interested in was settled from the Danelaw. In particular, there are good grounds for connecting some of the names reviewed with a documented plantation of the time of William II.

An unusual topic, that of 'Foundling Names', is treated by J. Light (*GenMag*); I cannot recall it being studied in depth since C. W. Bardsley's book of over a century ago.

There is one substantial paper in literary onomastics (a topic the standard of scholarship in which frequently depresses your reviewer). W. F. H. Nicolaisen (*Murison Festschrift*⁴) discusses invented place-names with a quasi-Scottish appearance in a clutch of authors from Walter Scott to Compton Mackenzie, with especial reference to their comic value; though his thesis, that there exists 'An Onomastic Vernacular in Scottish Literature', is hard to grasp – what would an onomastic standard dialect look like?

Whilst the bibliography of *Onoma* is so sluggish in appearing, we should pay attention to the increasing value of the annual one in *Nomina*; as from 1983-4 the *JEPNS* bibliography will be subsumed within it.

10. Stylistics

A discipline which is concerned in the very broadest sense with the analysis and evaluation of the language of (mainly literary) texts must inevitably attract a wide range and depth of approaches, and overlap with other fields such as literary theory, discourse analysis, etc. The publications described here therefore reflect this.

Two additions to the Methuen 'New Accents' series are of some relevance. Shlomith Rimmon-Kenan's *Narrative Fiction: Contemporary Poetics*⁹² is a survey of different approaches to narrative, drawing upon New Criticism, Russian Formalism, French Structuralism, etc., and in particular the work of Genette. It is upon Genette's distinctions between *histoire*, *récit*, and *narration* that the book is organized, which are (somewhat confusingly and contentiously) translated as 'story', 'text', and 'narration'. The book is extremely useful for its summaries of critical angles; but the author has left little room for debate.

In contrast, Antony Easthope's *Poetry as Discourse*⁹³ is less crammed with information, and rather expansively plays upon his central theme: that poetic metre, especially the iambic pentameter, presents an ideological, essentially bourgeois, discourse. The author is heavily influenced by the work of Derrida and Lacan; but despite this, and despite the fact that the first part of the book ('A Theory of Discourse') represents one-third of the content, it is not a highly theoretical work. There is a number of very readable expository passages; and, in the second part, some fairly straightforward stylistic analyses of selected poems. Overall, the book is provocative, but for good and ill.

Of central concern is Michael Cummings's and Robert Simmons's *The Language of Literature*⁹⁴, which is a clearly written and very sensible introduction to literary languages: what to look for, and what linguistic 'tools' of analysis to use. The authors work systematically through the levels of phonology, graphology, grammar, etc., in each chapter, using literary passages as the groundwork, and providing useful exercises for revision and further study.

Literary insight is less clearly revealed in another Pergamon publication, *Teaching Literature Overseas: Language-based Approaches*, a collection of eight contributions by teachers and British Council officers edited by C. J. Brumfit⁹⁵. To some extent, this is quite understandable: many of the authors express their concern about the decline in the study of English literature. They are, therefore, keen to stress that literature is no different from non-literature; and discussions of methodology loom larger than detailed or stringent stylistic analysis. But of general interest are the papers by H. G. Widdowson on 'deviance' in poetry; Susan Ramsaran on stress and rhythm; and M. Short on thought presentation in Joyce's *Portrait of the Artist as a Young Man*. As Neil Gilroy-Scott says in the introduction, the collection is simply intended to generate further thought about syllabus design in ESL teaching.

The fifteen 'dialogues' that comprise the book of the same name by Roman Jakobson and Krystyna Pomorska (originally published in Paris in 1980)⁹⁶ are of considerable interest, for the personal revelations of how Jakobson's

92. *Narrative Fiction: Contemporary Poetics*, by Shlomith Rimmon-Kenan. New Accents. Methuen. pp. x + 173. hb £8.50, pb £3.50.

93. *Poetry as Discourse*, by Antony Easthope. New Accents. Methuen. pp. x + 182. hb £8.50, pb £3.50.

94. *The Language of Literature: A Stylistic Introduction to the Study of Literature*, by Michael Cummings and Robert Simmons. Language-Teaching Methods. Pergamon. pp. xxi + 235. pb £7.50.

95. *Teaching Literature Overseas: Language-based Approaches*, ed. by C. J. Brumfit. ELT Documents 115. Pergamon/British Council. pp. x + 139. pb £4.70.

96. *Dialogues*, by Roman Jakobson and Krystyna Pomorska. MIP. pp. xii + 186. £15.

insights were achieved. Of relevance here are the discussions of 'markedness'; parallelism; metaphor and metonymy; and the sound features of verse.

The structure of verse attracts attention in many of the articles published this year. Gilbert Youmans in 'Generative Tests for Generative Meter' (*Lg*) provides a practical assessment of the metrical theories of Halle-Keyser and Paul Kiparsky using Shakespeare and his contemporary prosodists for illustration. Pre-Conquest verse receives some slight attention in Barbara Gribble's 'Form and Function in Old English Poetry' (*Lang&S*), where generalizations about the generic functions of C-type verses are made. Ruth Salvaggio in 'Time, Space, and the Couplet' (*PQ*) discusses temporal patterns (iambic beat, mid-line juncture, etc.) in selected poets (Shakespeare, Dryden, Pope, and Keats) in an attempt to define differences in couplet form. Her generalizations, however, are based on only one couplet for each poet.

Another general, but more ambitious article by Timothy R. Austin (*Lang&S*) sets out to survey differences in syntactic styles between one poetic text and another. As the title suggests ('Prolegomenon to a Theory of Comparative Poetic Syntax'), the author believes that not enough work has been done on this subject. The article provides a useful catalogue of what he calls 'technical', 'perceptual', and 'interpretive' effects in a range of texts. In the same journal John Milstead in '"Concrete" and "Abstract" as Stylistic Descriptors' presents a rather abstruse discussion of the old poetry-versus-science dichotomy.

A number of studies of poetry draw heavily on statistical methods. Willie Van Peer examines the relationship between 'foregrounding' devices and reader reactions in 'Poetic Style and Reader Response: An Exercise in Empirical Semics' (*JLS*); Prudence R. Byers in 'The Auditory Reality of the Verse Line' (*Style*) argues that the line as a unit of sound holds only for metrical poetry. In 'Fundamental Frequency Studies as a Preliminary to the Literary Criticism of Poetry' (*JPh*), Douglas Oliver analyses machine traces of poetry readings (of only four lines of a poem by Wyatt). In 'Literary Attribution of Likelihood-Ratio Tests: The Case of the Middle English *Pearl*-Poems' (*CHum*), William McColly and Dennie Weier decide on the basis of a selection of stylistic variables that these poems were written by different authors. A considerable number of style variables and differentials are analysed in an article devoted to prose works, the eight treatises of Thomas More known as the *English Polemics*: David Birch's 'Statistical Rank and the Friedman Test as an Indication of Significance in the Preliminary Stages of a Multivariable Analysis of Literary Texts' (*SN*). June M. Frazer uses statistics to differentiate between narrative voice and inner thought in the novels of Jane Austen ('Stylistic Categories of Narrative in Jane Austen', *Style*). In 'A Statistical Re-examination of Miles' (*Lang&S*) Rosemary L. Gates generally supports the claims made by Josephine Miles in *The Continuity of Poetic Language*. Generally, one cannot help feeling that statistics are the ends, not the means: a conclusion also justifiable, for example, in Sheldon Halpern's 'Time and Tempo in Keats' "Ode on a Grecian Urn"' (*Lang&S*).

General studies of the language of prose are few. In 'Essential Groupings of Meaningful Force: Rhythm in Literary Discourse' (*Lang&S*) Peter Townsend expansively takes up E. M. Forster's tentative discussion of 'rhythm' in prose fiction with reference to textual divisions and units. Helen A. Dry's article (*JLS*) considers the complex interplay of time movement with tense, aspect,

and temporal clauses. In the same journal, Bernhard Lindemann sets out to explain what is meant by 'text processing' ('Text as Process: An Integrated View of a Science of Texts'). Uri Margolin's 'Characterization in Narrative: Some Theoretical Prolegomena' (*Neophil*) is a useful summary of the different ways in which narrative agents can be viewed.

Stylistic studies of non-literary texts are even fewer. But Charles A. Ferguson in 'Sports Announcer Talk: Syntactic Aspects of Register Variation' (*LinSoc*) presents a detailed and sensitive analysis of recordings of American radio baseball commentary.

Studies of particular writers or texts continue to provide the main output in journals. For the ME period, there is Ellen Schaubert and Ellen Spolsky's 'Conversational Non-Co-operation: The Case of Chaucer's Pardoner' (*Lang&S*). Here the analysis of speech acts in his Tale is used to support an interpretation of his character. Peter R. Schroeder's article on 'Hidden Depths: Dialogue and Characterization in Chaucer and Malory' (*PMLA*) presents a timely comparison between Guinevere and Criseyde, and their modes of representation.

Shakespeare attracts considerable attention in the Early Modern period. Marina Tarlinskaja considers the 'Evolution of Shakespeare's Metrical Style' (*Poetics*); Dean R. Baldwin considers the Bastard and Constance in a rhetorical framework in 'Style in Shakespeare's *King John*' (*Lang&S*). Charles A. Hallett proposes an interesting unit of action for analysis, which he calls the 'beat', in 'Analysing Action in Shakespeare's Plays: The Beat' (*PLL*). Interesting also is George T. Wright's 'The Play of Phrase and Line in Shakespeare's Iambic Pentameter' (*SQ*), which points the way to further research into the interplay of enjambment, rhetoric, and speech acts.

Aside from Shakespeare, there is Ward Park's 'Metaphor in *Lycidas*: A Taxonomy' (*Style*); and Michael P. Graves's 'Functions of Key Metaphors in Early Quaker Sermons' (*QJS*), this latter highly commendable. Karen L. Wadman's ' "Private Ejaculations": Politeness Strategies in George Herbert's Poems Directed to God' (*Lang&S*) is a rather plodding application of a sociolinguistic model to prove a rather obvious thesis.

Studies of particular authors are mainly concentrated in the twentieth century. Ronald A. Carter looks at a dialogue ballad by Auden in 'Poetry and Conversation: An Essay in Discourse Analysis' (*Lang&S*); Louis G. Ceci in the same journal considers 'Iconic Features in the Noun Phrases of Yeats's "The Cold Heaven"' . Yet another analysis of e.e. cummings appears in James P. Gee's 'Anyone's Any: A View of Language and Poetry through an Analysis of "anyone lived in a pretty how town"' (*Lang&S*). In the same journal, Michael Toolan discusses 'The Functions of Progressive Verbal Forms in the Narrative of *Go Down, Moses*', and Maria A. Stefanelli uses stylistic methods to study a poem's genesis, in 'A Stylistic Analysis of Williams's "The Descent"' .

Clearly, stylistic articles continue to be concentrated in specialist journals like *Lang&S*. But in conclusion can be noted the special Samuel Beckett number of *MFS*. Frederick N. Smith presents a detailed survey of Beckett's development in syntactic and lexical styles in his novels ('Beckett's Verbal Slapstick').

III

Old English Literature

JOYCE HILL

In common with my immediate predecessors who have been responsible for the chapter on Old English Literature, I begin my first contribution somewhat daunted by the size of the task and with more hope than expectation that I shall succeed in maintaining the standards they have set. I have been much encouraged, however, by the helpful support and advice given me by Elizabeth Palmer, whom I replace, and by Professor T. A. Shippey, who was responsible for the chapter before Mrs Palmer. I must also record my thanks to the editors of *Anglo-Saxon England*, who kindly allowed me to consult the uncorrected proofs of the bibliography for 1983, which will appear in *ASE* 13.

1. Bibliography

Volumes 11 and 12 of *ASE* both bear the publication date of 1983 but, appropriately enough, Volume 11, with its 'Bibliography for 1981', was included in its entirety in Chapter IV of YW 63. This chapter will therefore review only the contents of Volume 12 which, as usual, contains a comprehensive, categorized bibliography of Anglo-Saxon studies for the preceding year. The 'Bibliography for 1982' was prepared by Carl T. Berkhout, Martin Biddle, Mark Blackburn, T. J. Brown, C. R. E. Coutts, and Simon Keynes. The other wide-ranging bibliography which serves Anglo-Saxonists so well is the *International Medieval Bibliography*¹. The publication schedule is bi-annual: in January for the previous January–June, and in July for the previous July–December. But it would be surprising if a bibliography of this scale invariably maintained such an exacting schedule, and although the volume covering the period July–December 1982 was published in 1983 as planned, it was 1984 before the January–June 1983 listings were available.

Rather different in approach, but equally valuable, is *OENews* which, with commendable speed, produces an annual bibliography of the previous year's publications in Anglo-Saxon studies (spring issue), followed by an annotated survey of those publications (fall issue). In recent years there has been a notable expansion of its preliminary sections, so that *OENews* now performs the additional function of being the forum for rapid exchange of information on a wide range of matters to do with Anglo-Saxon scholarship. The 1983 issues, for example, have included notices of special publications, reports on conferences, a study of the teaching of OE in universities, and information

1. *International Medieval Bibliography*, ed. by Richard J. Walsh. ULeeds. 2 vols. pp. xlvii + 235; lvi + 279.

about golf-ball typefaces with OE characters and the use of word-processors for work on OE texts. As a regular feature, *OENews* now also publishes an item or two of new research. In this year's fall issue, for example, David Yerkes discusses a manuscript damaged in the Cotton fire, British Library Cotton Otho A viii, ff. 7–34 of which contain an OE translation of the *Vita Sancti Machuti*. On the facing page there is a reproduction of an ultraviolet photograph of f. 20r.

Carl T. Berkhout, who is responsible for much of the bibliographical material in *OENews* as well as for part of the *ASE* bibliography, provides a further service in his list of 'Old English Research in Progress 1982–1983' (*NM*). The most recent list adds ninety-one items to the standing record of work in progress, or work completed but not yet published. It is not, however, a cumulative list, so that it is always necessary to consult back numbers of *NM*.

Another regular and up-to-date source of bibliographical information which is not always noted in *YW* is the *Medieval Sermons Studies Newsletter*, edited in 1983 by Pat Odber, and published twice-yearly by the English Department at the University of Warwick. It is, of course, intended for the specialist, and it is not as systematic as the bibliographies noted above, but it includes information on published work and reports on work in progress.

In conclusion, there are two specialized bibliographies published this year which deserve mention here. To mark the tenth anniversary of the founding of the North American Patristic Society, *The Classical World* has devoted part of Volume 76 to an annotated bibliographical survey of scholarship on patristic texts published between 1970 and 1979. By contrast, the other work is the product of individual enterprise and has been privately printed, although it has been accepted for publication in 1985 in the *Zeitschrift der Savigny-Stiftung für Rechtsgeschichte, Germanistische Abteilung*. In *Felix Liebermann 1851–1925. Bibliographie seiner Schriften 1875–1927*² Harald Kleinschmidt lists, in chronological order, well over six hundred items that Liebermann published in an active scholarly life of just over fifty years. It is of particular use for anyone studying the development of Anglo-Saxon studies. Fortunately, since the chronological list is so long, Kleinschmidt also provides a list of headwords that allows one to trace what Liebermann published on various topics, and a list of authors whose work Liebermann reviewed. Both lists are keyed to the chronological bibliography which, without them, would deter all but the most patient.

2. Social, Cultural, and Intellectual Background

When reading past volumes of *YW*, I have always been conscious of what a large and indefinable area has to be covered under this heading. My selection here is inevitably eclectic and cannot possibly do justice to the many studies in Anglo-Latin literature, history, archaeology, and palaeography, which, directly or indirectly, contribute to our knowledge of the culture from which the vernacular literature sprang. There is, however, no difficulty in knowing where to begin, and that is with the manuscripts themselves.

2. *Felix Liebermann 1851–1925. Bibliographie seiner Schriften 1875–1927*, ed. by Harald Kleinschmidt. Privately printed. pp. vi + 61. Available from the author at the University of Stuttgart. DM 15 to booksellers. Free to private individuals.

The 1983 volume of *ASE* has the extraordinary distinction of reporting the discovery of no fewer than three manuscript fragments. Michael Roper, in 'A fragment of Bede's *De Temporum Ratione* in the Public Record Office', discusses in detail a single parchment leaf containing part of Bede's Chapter 47. The script is of the tenth century, perhaps from the first quarter, and closely resembles that of the second scribe of the Trinity Isidore (Trinity College Cambridge Ms. 368). Although interesting in itself, the discovery of the fragment has a wider significance in showing an early stage in the development of Anglo-Saxon square minuscule, and in witnessing to the familiar pattern of transmission from Northumbria in the eighth century, to the continent in the ninth, and back to England in the tenth. Samuel Pepys is to be thanked for the survival of the fragment reported on by M. B. Parkes, 'A fragment of an early-tenth-century Anglo-Saxon manuscript and its significance' (*ASE*), since it is the fifth item in Pepys's album of medieval manuscript fragments, now in Magdalene College (Pepys Library 2981). The fragment contains thirty-two lines from the end of Book II and the beginning of Book III from the commentary attributed to Remigius of Auxerre on the *De Nuptiis Philologiae et Mercurii* of Martianus Capella. In Parkes's expert hands the fragment yields information which adds to our growing knowledge of scribal activity in Winchester, since it can be seen to have originated most probably from either the New or Old Minster in the reign of Edward the Elder, and yet to have been strongly influenced by the reforms in scribal practice that were taking place in Nunnaminster. The content of the manuscript is equally revealing, for it provides early evidence for the study of Martianus Capella in England. The implication is that, following Alfred's restoration of contacts with intellectual life on the continent, efforts were made to bring teaching methods in England into line with those developed on the continent in the late ninth century. The other single parchment leaf published for the first time in this year's *ASE* is noteworthy for having prompted an act of scholarly generosity. The leaf in question belongs to the Cambridge Songs Ms., but had been taken to Frankfurt by the nineteenth-century scholar Theodor Oehler, through whose bequest it came into the possession of the Frankfurt Stadt- und Universitätsbibliothek (Fragm. lat. I. 56). The Keeper of Manuscripts, Dr Gerhard Powitz, first brought the fragment to the attention of Dr Margaret Gibson. Later, after reading a draft of the present article by M. T. Gibson, M. Lapidge, and C. Page, 'Neumed Boethian *metra* from Canterbury: a recently recovered leaf of Cambridge, University Library, Gg. 5.35 (the "Cambridge Songs" manuscript)', Dr Powitz returned the leaf to Cambridge. The detailed analysis offered in the paper not only identifies the codex to which the leaf belongs, but also sheds new light on the composition of this well-known collection of medieval Latin lyrics and on musical notation for non-liturgical Latin song before 1100.

By contrast with these fragments, Volume 21 of the Early English Manuscripts in Facsimile handsomely reproduces the whole of British Library Ms. Cotton Tiberius B. V, Part I, together with leaves from British Library Ms. Cotton Nero D. II³. The manuscript has long been famous and its original

3. *An Eleventh Century Anglo-Saxon Illustrated Miscellany. British Library Cotton Tiberius B. V, Part I. Together with Leaves from British Library Cotton Nero D. II*, ed. by P. McGurk, D. N. Dumville, M. R. Godden, and Ann Knock. Early English Manuscripts in Facsimile 21. R&B.

eleventh-century contents include three secular picture-cycles which make the miscellany one of the most lavishly illustrated secular manuscripts to survive from the early Middle Ages. The diversity of material in the codex has necessitated the use of four editors, each of whose contributions, in their scholarship and originality, go beyond what one would normally expect to find in an introduction to a facsimile, even in such a prestigious series as this. M. R. Godden provides an excellent study of Ælfric's rather neglected *De Temporibus Anni*, and broadens his scope beyond Cotton Tiberius B.V to include a discussion of Ælfric's sources and the manuscript context and interrelationship of all copies of the *De Temporibus Anni*. In so doing he counteracts Ælfric's overmodest statement that he was simply adapting a single work by Bede, he shows that the subject-matter of the *De Temporibus Anni* has connections with the First Series of *Catholic Homilies* rather than with the Second Series, he confirms Clemoes' deduction (1959) that the work was composed at the latest immediately after the Second Series, and he argues that, if Tiberius B.V represents a Christ Church collection, the source on which the compiler drew for the *De Temporibus Anni* would seem to have come there not directly from Ælfric, but from some other centre. Ann Kock, in her introduction to the *Marvels of the East*, likewise goes far beyond published studies of this text; David Dumville, who deals primarily with the catalogue texts, places the lists and genealogies firmly in the context of other such collections in Anglo-Saxon England; and P. McGurk, in dealing with most of the other material in the miscellany, likewise provides a richly informative context for each of the visual and literary items. His conclusion is that the manuscript may be tentatively added to the increasing number of books attributed to Christ Church Canterbury. Given the importance of the picture-cycles, one longs for coloured reproductions of every item, rather than of the selection that one is given as an addition to the main facsimile. But costs are prohibitive, and it comes as no surprise to learn that future volumes in the series will have briefer introductions and fewer supporting plates. One has only to be grateful that this extraordinary manuscript was edited just in time to be given the treatment it deserves.

The inevitably high price puts the Cotton Tiberius B.V facsimile beyond the range of all but the very wealthy Anglo-Saxonist (if indeed there be such a creature). Penguin books, on the other hand, can be afforded even by students. *The Age of Bede*⁴ is essentially a re-issue of J. F. Webb's *The Lives of the Saints* (1965), but whilst there is something to be said for maintaining the availability of Bede's *Life of St Cuthbert*, Eddius's *Life of St Wilfred*, and Bede's *Lives of the Abbots of Wearmouth and Jarrow* in modern English translation, I cannot understand the reason for including the *Voyage of St Brendan* nor why, given that it is, the whole book should be called *The Age of Bede*. D. H. Farmer has translated the *Lives of the Abbots* and supports his translation with useful explanatory notes, but supporting material of this kind is needed throughout; neither the student nor the general reader is likely to come to the book with a secure grasp of early Anglo-Saxon kings and kingdoms, bishops and bishoprics. It is a pity that the whole book was not subjected to a more radical reconsideration and revision. By contrast, one can express nothing but the

4. *The Age of Bede*, trans. by J. F. Webb, ed. with intro. by D. H. Farmer. Penguin. pp. 256. £3.50.

warmest praise for *Alfred the Great. Asser's 'Life of King Alfred' and other contemporary sources*, by Simon Keynes and Michael Lapidge⁵, which, unlike *The Age of Bede*, has much in it that will be of use to more scholarly readers. The wealth of detail, the level of scholarship, and the scope and quantity of the introduction, notes, and bibliography are more than what one normally expects to find in the Penguin series, the translations, whether from Latin or OE, are faithful and readable, and the selection of material from Alfred's own works clearly reveals the tenor of his mind. Above all, as readers of this chapter will be aware, it is to be welcomed as the first complete translation of Asser since Albert S. Cook's long out-dated work (1905/6).

Another welcome translation is Peter Goodman's modern rendering of Alcuin's poem on the bishops, kings, and saints of York⁶. In the preface Goodman modestly claims that his edition is intended to be nothing more than an *editio minor*, but those who use it will be more impressed by what it includes than concerned about what it leaves out. Goodman discusses the poem's sources and character, the influences bearing upon it, the life and work of Alcuin, the political and ecclesiastical background, the poem's textual history, and its language, style, metre, and prosody. The well-known part of the text, the list of authors that Alcuin suggests were available at York, is discussed at some length but, as Goodman shows, the list is a learned advertisement, not a catalogue, and it is the poem as a whole, rather than this deceptive passage, that is so informative about the standards of Latin scholarship in England in Alcuin's lifetime.

Sedulius Scottus is another author whose work has been translated this year⁷. No one can claim that he was a great, or even an interesting poet and, as his translator admits, his verse is of a kind that does not now readily appeal: rhetorical, self-conscious, repetitive, and fulsome in its praise of royal patrons. There are two items of interest to students of OE literature, however. One is the treatise *On Christian Rulers*, in which we find kings enjoined to foster the success and stability of the kingdom through the pursuit of Christian wisdom, an ideal that Alfred attempted to put into practice in the last decade of his reign. The second item is a detail (p. 65) that is relevant for the reading of that notable crux in *Deor* ll. 18–19. For Sedulius, as for some if not all Anglo-Saxons, Theodoric the Goth was not a mighty hero, but a figure notorious for his heresy and for his cruel treatment of Pope John and of Symmachus, and was a man who, therefore, earned just punishment in hell. The attitude of the Anglo-Saxons to this Theodoric (who achieved heroic status in MHG epics) is discussed in Joyce Hill's *Old English Minor Heroic Poems*, reviewed below, p. 93.

The importance of Latin literature, the uneven nature of Latin scholarship in Anglo-Saxon England, and the continuing struggle to maintain an acceptable level of Latin literacy within the church, are matters that are constantly present even in the minds of those scholars whose attention is

5. *Alfred the Great. Asser's 'Life of King Alfred' and other contemporary sources*, trans. with an intro. and notes by Simon Keynes and Michael Lapidge. Penguin. pp. 368. £2.95.

6. *Alcuin. The Bishops, Kings, and Saints of York*, ed. by Peter Goodman. Oxford Medieval Texts. Clarendon (1982). pp. cxxxii + 201. £35.

7. *Sedulius Scottus. 'On Christian Rulers' and 'The Poems'*, trans. with intro. by Edward Gerard Doyle. MRTS. SUNY. pp. 208. hb \$16; pb \$22.

focused on the vernacular literary record. Two works by Vivien Law, one published in 1982 but not reported on in YW 63, break new ground in examining the Latin grammars available in Anglo-Saxon England, the very texts by which the precious skill of Latin literacy was transmitted. Many early grammars are as yet unedited, and the few that are available are often inaccurate, uncritical, or misleadingly normalized to classical orthography. Dr Law's book-length survey of grammars available up to the ninth century, *The Insular Latin Grammarians*⁸, is therefore based largely on her own knowledge of works in manuscript; in consequence, not only does she inform, but she also points to large and important areas of future research. It was, as she shows, a period of innovation, when the insular grammarians not only had to adapt antique models for use in a Christian culture, but also, which was more difficult, evolve a way of presenting Latin grammar to speakers of a Celtic or Germanic dialect. She shows, too, that for those who had mastered the elementary grammar, advanced texts were available in the form of the exegetical grammar, which had developed from the commentary. By the ninth century, however, the direction of grammatical studies had changed. The innovatory works of the insular grammarians were superseded; the Carolingians and their successors looked elsewhere for their inspiration; Priscian replaced Donatus as the model grammarian. It was the Carolingian and not the insular tradition that inspired the Anglo-Saxons in the tenth century, but Dr Law argues that the new developments of the Carolingian period would not have been possible without the foundations laid by the dissemination of insular grammars on the continent by Anglo-Saxon and Celtic missionaries. In a substantial article in this year's *ASE*, 'The Study of Latin Grammar in Eighth-century Southumbria', Dr Law analyses the grammatical works of Aldhelm, Tatwine, and Boniface, and is thus able to estimate what late Latin grammatical texts were available south of the Humber in the eighth century. She notes the possibility also that the anonymous and as yet unedited *Declinationes Nominum* (Oxford, Bodleian Library Add. C. 144) may originate in Anglo-Saxon England. The pioneering nature of Dr Law's work is underlined by the reminder in her conclusion that several important texts await an *editio princeps* and that others cry out for fresh study. It is clear that this is an area in which 'Much work remains to be done' (p. 71). Dr Law deserves our gratitude for being bold enough to begin to do it, and for being scholarly enough to do it well.

Glosses, unlike grammarians, have had a part to play in modern Anglo-Saxon scholarship since its beginnings, although more for their philological and lexicographical value than for the information they give as to the use of the manuscripts in which they occur. Michael Lapidge and R. I. Page, in their complementary essays in *Latin and the Vernacular Languages in Early Medieval Britain*⁹, show how much we can discover from glosses about Anglo-Saxon scholarship and the use of manuscripts if we study them in their context rather than in published glossarial lists that have been abstracted from the text and

8. *The Insular Latin Grammarians*, by Vivien Law. Studies in Celtic History III. Boydell (1982). pp. xiv + 131. £22.

9. *Latin and the Vernacular Languages in Early Medieval Britain. Papers delivered to the fifth annual St. John's House symposium*, ed. by Nicholas Brooks. Studies in the Early History of Britain. ULeics (1982). pp. xii + 170. £25.

subjected to processes of editorial selection and emendation. Michael Lapidge, in 'The Study of Latin Texts in Late Anglo-Saxon England [1]. The Evidence of Latin Glosses', takes passages of about ten lines from five Latin authors in turn and for each compares the Latin glossing in all known late Anglo-Saxon manuscripts. In every case the texts are those thought to have been used at the time as 'classbooks' (i.e. master's or student's copy), an assumption bearing the consequent implication that the glosses in such texts preserve some record of how the texts were taught and studied. Lapidge's scrutiny of the glosses in their manuscript context shows the assumption to be false; there is no evidence that the Latin glosses are the *ad hoc* annotations of master or pupil, and for the most part the Latin glosses appear to have travelled from the continent to tenth-century England in the company of the texts they were intended to explicate, which makes them yet another testimony to Anglo-Saxon intellectual indebtedness to continental schools. Dr Lapidge's common-sense observation that the manuscripts do not show physical signs of intense use clinches his case. Perhaps these glossed texts should be called 'library books'; the term 'classbook' should certainly be dropped. R. I. Page, in 'The Study of Latin Texts in Late Anglo-Saxon England [2]. The Evidence of the English Glosses', makes a similar observation about the physical state of the manuscripts bearing English glosses. These are likewise not classbooks, but are, at least in some cases, manuscripts into which the English glosses were mechanically copied from an exemplar. Above all, however, Page's essay is a plea for a new approach to the study of glosses, one that takes a broader view than the merely lexicographical. His examples demonstrate what can be done and what has been done inadequately in the past.

The justice of Page's remarks is borne out by a paper on 'The Glosses in Ms. Oxford, Bodley 730: Addenda', in *ArAA*, by Brian Merilees. He reviews, corrects, and adds to two recent publications of glosses from this manuscript and notes the limitations put upon the evidence when editors are selective and guilty of misreading or of silent editorial correction. A further plea for the close scrutiny of glossing practice and, where possible, for the establishment of the interrelationship of English and continental manuscripts is issued in Jan Hombergen's 'Some Remarks on the Spelman Psalter' (*ABaG*). Hombergen's paper is the introduction to an unpublished edition of the Spelman Psalter, with the first ten pages edited as a sample. There is no doubt that, after a space of more than three hundred years, a re-edition of British Library Ms. Stowe 2 is somewhat overdue, but Hombergen's paper does not go far towards remedying the situation.

Source-study, despite its many snares waiting to trap the unwary, is another significant contributor to our knowledge of Anglo-Saxon learned culture. Peter Kitson, in a long paper entitled 'Lapidary traditions in Anglo-Saxon England: part II, Bede's *Explanatio Apocalypsis* and related works' (*ASE*), focuses on three Latin texts which he shows to be interrelated: Bede's *Explanatio Apocalypsis*; a Hiberno-Latin tract, *De Duodecim Lapidibus*; and a tenth-century Latin hymn, *Cives celestis patrie*. Most interesting of all, it seems to me, is Kitson's demonstration that the hymn was probably composed in England. Part I of Kitson's study was published in *ASE* 7 (YW 59.75-6). Taken as a whole, his work on lapidary traditions adds considerably to our knowledge of texts available to the Anglo-Saxons (even if only to the most

learned), and sheds a good deal of light on the Anglo-Saxon response to an international tradition that had a long and vigorous existence.

Another informative source-study is 'Bald's *Leechbook*: its sources and their use in its composition' (*ASE*), by M. L. Cameron. The *Leechbook* has received little serious attention, yet it has two claims to fame: it is the oldest English medical work to survive in anything like complete form, and it is the oldest to survive in a European language other than Latin or Greek. Cameron attempts to remedy the neglect by undertaking a thorough analysis of its sources, the way in which they were used, and the social and economic conditions which, by implication, prevailed in England around 900, when the treatise was first compiled. One cannot but be impressed by Cameron's demonstration that this particular Anglo-Saxon's level of expertise and general attitude to medical matters was consistent with the level achieved in the Salernitan revival of the tenth and succeeding centuries.

But if physical health was a matter of serious concern, so also was spiritual health, and Allen J. Frantzen, labouring under the difficulty of inadequate editions, points to the need for a close textual analysis of all early medieval penitentials, in an attempt to arrive at greater geographical as well as chronological precision when discussing their historical significance. His article on 'The Penitentials Attributed to Bede' (*Speculum*) reminds us that fundamental questions of authorship still have to be faced, even in the case of the supposedly Bedan work, which is often found in codices also containing the penitential attributed to Bede's pupil, Egbert. Frantzen analyses the relationship between these two works and, although he is unable to reach a firm conclusion, he offers some interesting new considerations: that Egbert's handbook is not unambiguously English; that only the shortest 'Bedan' texts do not show its influence; and that these shorter texts depend almost exclusively on Theodore's penitential and on earlier Irish penitentials, and could have been written in England in the eighth century. Like Vivien Law, Allen Frantzen is working in a new and rich but complex field of study, where the necessity of returning to the manuscripts themselves is constantly evident. His book on the penitential tradition is reviewed below, pp. 94-5.

Even apparently familiar subjects, however, need to be reconsidered from time to time. In 'The settlement of England in Bede and the *Chronicle*' (*ASE*), Patrick Sims-Williams scrutinizes in turn each of the two well-known settlement accounts and demonstrates, in a more detailed way than most previous scholars who have commented on their peculiar discrepancies and vaguenesses, that they cannot be used as reliable sources for the story of the settlement. Yet his conclusion is not wholly negative because his sensitive approach to the texts sheds valuable light on early Anglo-Saxon dynastic, heroic, and topographical tradition, and on learned historiography.

Bede obviously had more real information about the conversion than about the settlement, but even here he presents a simplified account. Richard Morris, in *The Church in British Archaeology*¹⁰, shows what a complex picture is emerging from modern archaeology and the extent to which the ecclesiastical geography of Anglo-Saxon England was more fluid than is sometimes supposed, well into Bede's lifetime and beyond. With the Ruthwell Cross and

10. *The Church in British Archaeology*, by Richard Morris, CBA Report 47. pp. viii + 124. £17.

The Dream of the Rood in mind, it is interesting to note that preaching crosses are adjuncts to, rather than predecessors of, ecclesiastical sites. More generally, and in a way that he may not have had primarily in mind, Morris's report is a useful guide to the physical reality of the church in Anglo-Saxon England for those of us more commonly concerned with its intellectual presence.

Penetrating insights into Anglo-Saxon culture are regularly provided by the annual Jarrow Lecture, which is now sadly threatened by the rising costs of financing the occasion itself and the subsequent publication of the lecture in pamphlet form. It is to be hoped that the newly launched Jarrow Lecture Endowment Fund will ensure the future of this stimulating series. This year's lecture, *The Cult of St. Oswald on the Continent*¹¹, delivered by Peter Clemoes, examines the surprising popularity of Oswald in Europe where, from the eleventh century onwards, there is evidence of a flourishing cult in Scandinavia, the Low Countries, Germany, Switzerland, Bohemia, Austria, and even the region around Venice. It is not, however, the Oswald that we would recognize from reading Bede and Ælfric. His symbol, inexplicably, has become the raven and a ciborium, and Oswald himself, romantically idealized, figures at the centre of entertaining fictions that represent him as a crusader-type figure and, eventually, as patron-saint of farmers, cattle, good weather, and good harvests.

The relationship between England and the continent is one of the themes in the *Festschrift* presented to J. M. Wallace-Hadrill, *Ideal and Reality in Frankish and Anglo-Saxon Society*¹². A second theme that the collection of essays explores is the complex way that men believed society *should* be and the way that society *was* in the early medieval West. Several contributors write on Bede, and there is one paper, 'The World of Abbot Ælfric', by Eric John, which is a refreshing study of the importance of Ælfric's work from a historian's point of view. John's historical perspective on the Benedictine Reform, and his appreciation of the extent to which the Ælfrician circle was highly politicized and polemical, allows him to identify clearly the polemical element in Ælfric's own writings, and to present him to us as an innovator and a radical. It is an essay that reminds us of an important dimension in Ælfric's career and which, in the course of the discussion, does much to characterize the English manifestation of the Reform.

Another book that presents the continental dimension is Rosamond McKitterick's *The Frankish Kingdoms under the Carolingians, 751-987*¹³. Anyone interested in the ecclesiastical traditions of Anglo-Saxon England will welcome this book and will be drawn especially to the chapters on the Foundations of the Carolingian Renaissance (Chapter 6), Scholarship, Book Production and Libraries: The Flowering of the Carolingian Renaissance (Chapter 8), and Learning and Monasticism in the Tenth Century (Chapter 11). It is here, rather than in the chapters on political history, that Dr McKitterick displays to advantage her considerable first-hand knowledge of continental manuscript

11. *The Cult of St. Oswald on the Continent*, by Peter Clemoes. Jarrow Lecture. Distributed by The Parish of Jarrow, St Paul's House, 1 York Avenue, Jarrow. £1.20.

12. *Ideal and Reality in Frankish and Anglo-Saxon Society. Studies Presented to J. M. Wallace-Hadrill*, ed. by Patrick Wormald with Donald Bullough and Roger Collins. Blackwell. pp. xiv + 345. £27.50.

13. *The Frankish Kingdoms under the Carolingians, 751-987*, by Rosamond McKitterick. Longman. pp. xiv + 414. pb £9.95.

sources. The Anglo-Saxon contribution to Carolingian ecclesiastical organization, in the persons of Alcuin and Boniface, is judiciously assessed and, whilst it is generously acknowledged, McKitterick provides a healthy corrective to earlier exaggerations. Alcuin received no greater reward in being made abbot than many another, and he was certainly not head of the palace school, for no school existed, only a circle of scholars associated with the king. Boniface, who figures in the chapters on political history, is shown to have had a limited knowledge of the state of the church in Frankish lands as a whole, he did not generally enjoy Pippin's favour, there is no evidence that he was commissioned by the Pope to anoint him, and his circle of monasteries, centred on Fulda, constituted a large bloc outside Pippin's control and not even within his sphere of influence. Another valuable corrective in the book is the emphasis on the continuity of ecclesiastical tradition, so that neither the Carolingian Renaissance, nor the tenth-century reform, so important for Anglo-Saxon cultural history, are seen to be isolated phenomena, springing almost miraculously from nothing.

Art often demonstrates cultural contacts more dramatically than literature or history, but since it is impossible to cover this field in any detail, I confine myself to mentioning two books which misuse vernacular literary evidence. C. R. Dodwell, in *Anglo-Saxon Art, a New Perspective*¹⁴, published last year, is the worst culprit. He is aware, of course, that there are problems in basing art-historical arguments on literary evidence written in medieval Latin and in OE, but in practice he makes no attempt to discover whether OE words mean different things at different times, whether they mean different things in poetry and prose, and whether the sense of a given word is modified when used in a formulaic construction. It is wrong, for example, to give the narrow sense of 'rings' to *beagas* in *The Battle of Maldon*, l. 31 (Dodwell, p. 189), and it is dangerous to lean too heavily on words, phrases, and even whole descriptions in *Beowulf* when we are by no means sure of the date of the text, nor of the extent to which the poem reflects a real historical culture, as opposed to an imaginative reconstruction of an archaic, heroic past. There is also a surprise for readers of *Beowulf* in Eric Fernie's *The Architecture of the Anglo-Saxons*¹⁵. On p. 21 we are told that Heorot 'was hardly built for peaceful social intercourse', a remark that I find impossible to reconcile with the poet's careful statement in ll. 67–73 and his loving descriptions of the feasting and hospitality shown within its walls. It is strange, too, to be told (p. 19) that Heorot was gold-adorned 'on an unspecified surface'. It is clear in ll. 81–2 that it is the roof. More worrying is his discussion of the meaning of *burh* (p. 29). He is right, of course, that OE *burh* is a difficult word to define, but he muddles *burh* and *būr* when he states that Cynewulf's trysting-place (*Anglo-Saxon Chronicle*, s.a. 755) is designated as a *burh*, 'meaning perhaps no more than a bower'. *Burh* and *būr* are distinct in OE in form and usage and are carefully kept distinct in the annal. All this, however, relates to secular architecture, in which Fernie claims no real expertise; despite the general title, the book is essentially

14. *Anglo-Saxon Art, a New Perspective*, by C. R. Dodwell. ManU (1982). pp. 353; 55 illus.; 8 colour plates. £35.

15. *The Architecture of the Anglo-Saxons*, by Eric Fernie. Batsford. pp. 192; 100 illus. £20.

on the ecclesiastical architecture of the Anglo-Saxons, and it is for this that it should be read, although the diagrams, which are intended to clarify the text, are not keyed to the points Fernie is making. Most are taken from other published works and are not redrawn or adapted to fit this one.

The last three items in this section are miscellaneous. Pauline Stafford's *Queens, Concubines and Dowagers. The King's Wife in the Early Middle Ages*¹⁶ covers the period from A.D. 500 to the mid eleventh century, and deals with the wives and queens of the dynasties ruling in Frankia, Italy, and England at this time. The picture that she paints is of energetic and influential women much involved with palace intrigue, war, and the problems of succession. The book provides a valuable historical dimension to the picture drawn in heroic literature. There are many points where the behaviour of the heroic figure reflects the historical norm, and such differences as there are seem to be attributable more to biases in presentation than to any fundamental difference of rôle or status. In heroic poetry the royal woman is idealized and described with little detail; in medieval chronicles the women are often subjected to the partisan strictures of clerics who have a vested interest in displaying and even elaborating on all the detail that they can muster. We still recognize, however, the female figures who are weavers of peace and major participants in royal feasts.

Beryl Smalley's pioneering work, *The Study of the Bible in the Middle Ages*, has been republished this year in its third edition¹⁷. All but the first two chapters are beyond the concerns of the Anglo-Saxonist, but the extended corrective preface is valuable in drawing attention to the notice that has been taken in recent years of sermons and homilies, and to the fact that the ghost of Haimo of Halberstadt has been laid in favour of Haimo of Auxerre. Also relevant to students of OE homilies is her hope that more attention will be given to the exegetes of the Carolingian and post-Carolingian period. It would indeed be a great boon to be able to turn to reliable editions and studies of these texts on which the Anglo-Saxons drew so heavily. Some assistance can be had, however, from Rosamond McKitterick's excellent book, *The Frankish Church and the Carolingian Reform, 789–895*, published in 1977, which Beryl Smalley's supplementary bibliography rather surprisingly omits.

The Christian culture of the Middle Ages is a stumbling block for many modern undergraduates. No one book is likely to provide them with all they need to know, but William R. Cook and Ronald B. Herzmann have written a book which is at least a good starting point. In *The Medieval World View: An Introduction*¹⁸, the student will find informative and readable chapters on the bible, the classical heritage, early Christianity, and the Latin Fathers, notably Jerome and Augustine. The chapters on medieval history are rather less successful, but the book as a whole meets a growing need. It is necessarily reductive, but it succeeds in not making the Middle Ages seem culturally inferior.

16. *Queens, Concubines and Dowagers. The King's Wife in the Early Middle Ages*, by Pauline Stafford. Batsford. pp. xvi + 248. £14.95.

17. *The Study of the Bible in the Middle Ages*, by Beryl Smalley. Third edn. Blackwell. pp. xxxviii + 406. pb £6.95.

18. *The Medieval World View: An Introduction*, by William R. Cook and Ronald B. Herzmann. OUP. pp. xxx + 366. £5.95.

3. Vocabulary

The one book-length publication this year is a product of the Toronto OE Dictionary project, and marks the end of the preliminary information-gathering stage. *Old English Word Studies: a preliminary author and word index*¹⁹ aims to give a bibliographical list of all studies of OE words in books, articles, and theses up to 1980, although the editors are well aware that their goals of completeness and of consistency are not fully attained. There are two main indexes, one in the book itself, which is of the publications, and one on microfiche, which lists the words discussed. A revised edition of the indexes, with entries keyed to the headwords used in the Dictionary, is planned for publication after the Dictionary has appeared. The progress of the Dictionary since the plan for it was published in 1973 is summarized by Angus Cameron in a paper entitled, 'On the Making of the *Dictionary of Old English*' (*Poetica*).

One of the hardest tasks facing lexicographers is the definition of the meaning and usage of the everyday words of the language. *Gehwilc*, *gehwa*, *æghwilc*, *æghwa*, and *ælc* fall into this category. Leena Kahlas-Tarkka, in a paper 'On the Variation of the Words Meaning "Every" and "Each" in Old English',²⁰ presents the results of a patient examination of the 1700 instances that are to be found in the OE Gospels, Alfred's translations, and the major works of Ælfric, and concludes that *ælc* stands out from the group as having a less strongly individualized sense; *gehwilc* and *gehwa* seem to be somewhat archaic and are therefore particularly common in poetry and elevated prose; *æghwilc*, a later form altogether than *gehwilc*, is especially common in the Anglian dialects; and *ælc* in particular, and even *gehwilc*, are favoured in West Saxon. She ends with the speculation that the 'fairly considerable' number of instances of *æghwilc* in Alfred's writings (p. 288), could well be ascribed to the influence of the Anglian school in Alfred's court. Because of the way her evidence is presented, I am not able to calculate how much this observation is affected by her inclusion of the OE *Orosius* in Alfred's works.

Rare words cause different problems. R. I. Page, in 'Four Rare Old English Words' (*N&Q*), offers new definitions for *flæð*, *cimbiren*, **cant(e)l*, and **readlesc*. Examination of the admittedly insubstantial evidence for the meaning of *flæð* leads Page to suggest that the word means 'snow-flake'. If so, it is an addition to the OE vocabulary, since it is not otherwise recorded before the fourteenth century. The other three words take us into the world of Anglo-Saxon craftsmen and show, incidentally, how archaeology can illuminate word-meanings. *Cimbiren* is the name of a tool used for caulking; **cant(e)l* probably denotes a collar or scissor holding a couple of rafters together; and **readlesc* is the name for reddened leather. In 'Old English *cofan*, Latin *cremium*' (*Die Sprache*) James Rosier uses Latin glosses to explain a puzzling and partly illegible OE gloss to *cremium* in Psalm 101.4 of the *Vitellius Psalter*. The OE gloss has been read as *cōfan* and as *cofan*. The

19. *Old English Word Studies; a preliminary author and word index*, by Angus Cameron, Allison Kingsmill, and Ashley Crandell Amos. UTor. pp. xvi + 192 + microfiches. £51, \$78.

20. *Current Topics in English Historical Linguistics*, ed. by Michael Davenport, Erik Hansen, and Hans Frede Nielsen. Proceedings of the Second International Conference on English Historical Linguistics, held at Odense University, 13–15 April, 1981. OdenseU. pp. 293.

former is incomprehensible; the latter has been objected to as an unsatisfactory gloss. Using Latin glosses from other texts, Rosier shows that the Vitellius glossator would have construed *cremium* as *gremium*, for which *cofan* is satisfactory.

Even in the most frequently read of OE texts there are words whose meaning is difficult to determine. The Voyage of Ohthere in the OE *Orosius* contains two that have been elucidated this year. Alfred Bambesberger, in 'The Old English Adjective *Ambyre*' (*ES*), argues that the word is a compound of *byre* and an intensifying prefix, and that its meaning is, therefore, 'favourable, appropriate, suitable, fitting'. Christine E. Fell tackles *unfrið*. Dictionary definitions and textual commentaries have perpetrated the belief that *grið* indicates peace within a limited framework and that *frið* is a more general word. In 'Unfrið: an approach to a definition' (*SBVS*) Professor Fell shows that this distinction is untenable, that *grið* in OE soon developed a broader semantic range than that found in ON and that *frið*, far from being the general word, was in fact used for the more limited range of concepts such as 'protection', 'the terms of a treaty', 'safeguards in travelling'. That being so, *unfrið* may be understood as indicating the absence of such safeguards. The interpretation neatly solves an irritating crux in the OE *Orosius* and removes what has always seemed to be an odd inconsistency in Ohthere's behaviour when he refused to sail past a certain river-mouth 'for unfriðe'. It was not a general fear of the natives that held him back, but knowledge that he did not have *frið* with them in the technical sense of an agreed safe-conduct with a settled tribe.

Ealuscerwen (*Beowulf*, l. 769) and *meoduscerwen* (*Andreas*, l. 1526) are more famous cruces than either *ambyre* or *unfrið*. Fredrik J. Heinemann, in 'Ealuscerwen – Meoduscerwen, the Cup of Death, and *Baldrs Draumar*' (*SN*), approaches the problem comparatively, by attempting to show that stanza seven of *Baldrs Draumar* provides a parallel to the OE words and supports the readings 'ale-distribution' and 'mead-distribution' as metaphors for 'fear', 'distress', 'disaster'. The case that Heinemann makes out, however, is no more satisfying than the linguistic arguments that he rejects at the beginning of his paper. The supposed parallel that *Baldrs Draumar* offers is in reality no more specific than a rather cryptic association between drinking and death, which probably reflects pagan ritual libation. To interpret *Beowulf*, l. 769, in the light of this as an ironic statement that 'the Danes fantasize a commemorative libation' (p. 8) seems forced, as does his interpretation of *Andreas*, l. 1526, as a reference to the pagan Cup of Death.

Joyce Hill, in writing 'On the Semantics of Old English *Cempa* and *Campian*' (*Neophil*), offers evidence to support the case made by Morrison in *ELN* 17 (YW 60.69) that OE *compa* developed a specialized use in Christian contexts to designate the spiritual soldier of Christ. The related verb *campian* likewise became part of the stereotyped Christian vocabulary and, under the pressure of the Christian image, it is evident that both words lost their original association with physical combat. In two extreme cases in the OE *Martyrology* the essential meaning of *campode* is shown to be 'was martyred'. In conclusion she draws attention to the need to attempt to define the connotations of OE words, and warns against the temptation of assuming that all military vocabulary in OE owes something to the traditions of heroic poetry.

American colloquialisms seem a far cry from OE vocabulary, but Edward J.

Fichtner, in 'The Origin of *Scads* and *Oodles*' (NM), derives these Americanisms from the Anglo-Saxon period. *Scads* is shown to be a reflex of ON *skattr*, 'treasure', which took on the meaning of its OE cognate *sceatt*, 'coin', 'monetary unit'. *Oodles* reflects ON *óðal*, 'wealth', 'property'. The words survived in dialect and were taken to the United States in the seventeenth century, where the meanings generalized so that the words became colloquial expressions for 'a large amount'.

The Northumbrian *Leiden Riddle*, l. 10, has the form *goelu*, usually emended to *geolu*, and it is the emended form that is regarded as one of the earliest examples of back-mutation in OE. C. J. E. Ball and Patrick Stiles, in 'The Derivation of Old English *Geolu* "Yellow"', and the Relative Chronology of Smoothing and Back Mutation' (*Anglia*), use this particular crux as the starting point for a general discussion of the conditions and chronology of back-mutation in Anglian. *Geolu* (Ms. *goelu*) emerges as the only form showing back-mutation in early Old Northumbrian texts, apart from *heafunæs* on the Ruth well Cross. Of more general import are their conclusions that smoothing preceded back-mutation and that one can use this criterion for establishing the relative chronology of early OE texts. An appendix, 'The Germanic Etymon of Old English *Bear(u)g*', discusses the evidence for the proto-Germanic shape of the OE word. Against the usual view that the early form was **barug-*, they propose a pre-Germanic paradigm based on **bhórug-* which, if correct, means that the Épinal Glossary's *bearug* cannot be accepted as an example of back-mutation. The question of the dating of combinative back-mutation is pursued by Patrick Stiles in 'The Attestation of Early Old English *Wudu* "Wood". A Note on the Evidence for the Date of Combinative Back-Mutation' (NM). An examination of those texts which do not record the operation of ordinary back-mutation reveals that the only certain instances of the combinative change are all of *wudu* and occur only in Northumbrian sources; in the Mercian glosses, on the other hand, both changes seem to have taken place at the same time, so that there appears to be a dialect difference in this respect between Mercian and Northumbrian.

The last paper in this section addresses a topic that Anglo-Saxonists scarcely ever consider. Yet Jocelyn Price, in 'Theatrical Vocabulary in Old English: A Preliminary Survey (1)' (*METH*), has compiled a list of some seventeen Latin theatrical terms for which there is an Anglo-Saxon translation, equivalent, or gloss. The collection has a decidedly bookish air: many of the words are scarcely adapted from their Latin form, a high proportion are glosses, and the rest are clearly derived from written sources in Latin. The paper casts a curious side-light on Anglo-Saxon vocabulary; it will be interesting to see what deductions Mrs Price makes in the second part of the survey, when she will be discussing the sources, scope, and implications of the OE items listed here.

4. Literature: General

In last year's report, Elizabeth Palmer remarked that she had seen little large-scale work relating to OE literature in general, and few articles. This year there are still surprisingly few articles, but several books have been published.

Michael Alexander has contributed the OE volume to the Macmillan History

of Literature²¹, but I regret to say that it falls far short of the standard set last year by Derek Brewer's volume on ME, and it will be of little benefit to students, who will need to be told not to believe the statement that *Andreas* and *The Fates of the Apostles* are in the Exeter Book (p. 155). I was equally astonished to read, at the opening of the section on Wulfstan (p. 202), that *Leofe men* is one of Wulfstan's 'favourite phrases'. No doubt the statement would have surprised Wulfstan too; he was not the grammarian that Ælfric was, but he knew well enough when to use the weak form of the adjective. Regrettably, these errors do not stand alone; the entire book is characterized by vague inaccuracies and rash assumptions which sap one's confidence. Cædmon, for example, is not the first religious poet in OE (p. 30), but the first *known* religious poet, which is far from being the same thing. *Beowulf* can be said to be set in fifth-century Scandinavia (p. 12) only if one ignores the second half of the text. It is not true that Hygelac is recorded in several sources as having died in 521 on a raid on Frankish peoples (p. 59), and one cannot, therefore, deduce from this that the setting of the poem is historical enough. Not all texts mentioning the Frisian raid are of equal value, nor are they 'sources', and Gregory of Tours, who is the earliest and the most reliable, does not give a date; it has to be inferred. Ælfric did not translate 'much' of the Old Testament (p. 36), at least not what I understand as 'much'; modern editors have not printed Ælfric and Wulfstan as if they are verse, and it does an injustice to both writers to be told that Wulfstan's style in the *Sermo Lupi* is an 'agitated and emphatically heightened version of Ælfric's' (p. 202). The list could be prolonged without difficulty, but lack of space obliges me to conclude with some comments on a larger scale. The general attitude to OE literature shown here is old-fashioned and condescending, and Alexander seems not to be aware of the considerable advances in the past decade in the study of OE prose. The procedure, as all too often with the poetry also, is lengthy quotation and little comment, with the major distinction that, whereas with the poetry a wide range of texts is cited, with the prose few texts are mentioned beyond the extremely limited selection found in standard anthologies. It is certainly true that not all OE literature is good and that much of what excites scholars does so more for what it can teach about cultural standards than for its intrinsic worth. But there have been many better histories than this, and one would have hoped that the OE volume in the Macmillan series could have matched its companion volumes in its engagement with the literature surveyed and in its general standard of scholarship.

A book that is much more rewarding is the second volume of *Sources and Analogues of Old English Poetry*, translated by Daniel G. Calder, Robert E. Bjork (Germanic texts), Patrick K. Ford (Welsh texts), and Daniel F. Melia (Irish texts)²². It is seven years since Calder and Allen produced the first volume, which offered a convenient collection of major Latin texts in translation (YW 57.47–8). In that volume the direct relevance to OE poetry of what was collected was plain to see. The Germanic and Celtic texts in the

21. *Old English Literature*, by Michael Alexander. Macmillan History of Literature. Macmillan. pp. xv + 248. hb £14, pb £3.95.

22. *Sources and Analogues of Old English Poetry II. The Major Germanic and Celtic Texts in Translation*, trans. by Daniel G. Calder and Robert E. Bjork (Germanic texts), Patrick K. Ford (Welsh texts), and Daniel F. Melia (Irish texts). Brewer/B&N. pp. xxiv + 222. £19.50.

second volume do not stand in the same close relationship to the OE poems, and the book therefore needs to be used differently from its companion volume. In the preface (p. ix) the reader is encouraged to read the book as a whole, and it is sound advice, for what the book offers is a generous taste of what can only be described as the spirit of early medieval northern Europe. Despite the title, there are no true sources here (with the exception of the OS *Genesis*) and in fact little that constitutes a satisfactory analogue. A considerable part of the book is devoted to 'analogues' to the OE elegies, and of this, translations from ON texts make up half. Yet these, far from being analogous to the OE poems, are generally narrative-based laments for the death of particular individuals. The same kind of contrast is seen in the chapter on wisdom poetry where, unlike the OE poems, which often concern themselves with universal and abstract truth, the ON texts show a tendency to deal with more social and practical matters. Saints' lives (Chapter IX) likewise show the Anglo-Saxons to have been different from their neighbours. Differences are, of course, as informative as similarities and, if nothing else, this collection of translations of works often referred to but less-often read may deter some from making facile or casual comparisons. *Beowulf* is omitted from the volume, partly because it would dominate, but mainly because the sources and analogues for it are readily available elsewhere. Its omission means, however, that we cannot see the one case where the analogues are more satisfying. The second volume of *Sources and Analogues* is a useful book to have, but one cannot use it as a reference-book in the way that Volume I can sometimes be used. Whilst we can be sure that Anglo-Saxon poets used Latin sources, and we can sometimes know which texts they were, we do not know what kind of literary contact there may have been between the Anglo-Saxons and their Celtic and Germanic neighbours, and since many of the Celtic and Germanic texts that survive do so from a period later than the Anglo-Saxons, our uncertainty about literary relations is all the more real. In sum, Volume II of *Sources and Analogues* illustrates what the literary context of the Anglo-Saxons was as we see it from a twentieth-century point of view, but we need to remind ourselves from time to time that what we see here was not necessarily part of the perceived context for them.

It is precisely the problem of not knowing what the Anglo-Saxons knew that bedevils the three papers from the 1980 OE Colloquium at Berkeley, published this year under the general title of *Connections between Old English and Medieval Celtic Literature*²³. Daniel F. Melia, in 'An Odd but Celtic Way of Looking at Old English Elegy', begins with some valuable comments on the OE elegy, not least the reminder that, in our modern predisposition to hear the personal lyric voice in certain kinds of OE poem, we read into them an intention substantially different from that of the original poets. But he then moves on to invite us to read (not, be it noted, to show us how to read) *The Wife's Lament* and *Wulf and Eadwacer* as political poems on the basis of what he claims to be an analogous Celtic poem perhaps composed by a professional bard in the sixteenth century, which he attempts to show is itself a political text

23. *Connections between Old English and Medieval Celtic Literature. Three Essays by Daniel Frederick Melia, Joseph Falaky Nagy, and Sarah Lynn Higley*, ed. with intro. and biblio. by Patrick K. Ford and Karen Borst. Old English Colloquium Series 2. OEColl. pp. 74. \$6.

and not the love-poem that it appears to be. Like Melia's paper, Joseph Falaky Nagy's 'Beowulf and Fergus: Heroes of Their Tribes?' postulates a link between OE and Celtic that is tenuous in the extreme. Indeed, he even admits himself (p. 31) that the parallelism that he notes between the two heroes is not the result of any real cross-fertilization, but is rather a reflection of the common Indo-European heritage of the Germanic and Celtic peoples. The third paper, 'Lamentable Relationships? "Non Sequitur" in Old English and Middle Welsh Elegy', by Sarah Lynn Higley, is more telling, although it is worth noting that she identifies differences between the two traditions, not similarities. She contrasts the Welsh poets' rhetorical technique of *non sequiturs* or juxtapositions with the OE elegiac poets' *connectedness*, their use of syntax to prepare the audience for the analogies that they will make. 'The Welsh imply, the Old English explain' (p. 59).

As I have noted already in this report, one is on safer ground with the Latin tradition. The ninth issue of *Subsidia, Anglo-Latin in the Context of Old English Literature*²⁴, is the informal record of a seventy-five minute session at the annual meeting of the Modern Language Association in Los Angeles in December 1982. The papers are, therefore, modest in scope, and their value lies in their comments on the direction of current and future work. For George H. Brown, writing on the Age of Bede, this is identified as the need for better editions of exegetical works, including good indexes and parallel-text, facing-page translations. Allen J. Frantzen, having argued that Alfred has too much dominated our understanding of Anglo-Saxon scholarship in the ninth century, goes on to urge that attention should be paid to the manuscripts of all works that may have been written in that century. Colin Chase, in considering the Age of Ælfric, focuses attention on the hagiographical tradition and, like Frantzen, puts the case strongly for detailed study of the manuscripts themselves, in this instance the Latin works written in England between 900 and 1100. Bibliographical information is provided in each paper. They are, however, introductions to the field and not reference points for those already at work.

A new approach to Cynewulf is attempted by Earl R. Anderson in his book-length study of *Cynewulf: Structure, Style and Theme in His Poetry*²⁵. Chapter 1 demonstrates effectively that there was a well-established *topos* of the 'aged author', a fact which must influence our reading of the apparently autobiographical passages in the Cynewulf canon. In Chapter 2 the examination of the *topos* of 'the gifts of men', with its particular reference to the gifts of poetry, shows that poetic inspiration could be seen as similar to spiritual inspiration and so could become part of the evangelizing process, as it clearly did in Cynewulf's own case. Other major topics discussed are the Christian *ordo*, the *Civitas Dei Peregrinans*, the concept of the devil's rights, and the theme of spiritual compunction. All are present in Cynewulf's poems, but only because they are present in his sources. Anderson's elucidation of each one, often at great length, although interesting in itself, tells us little about Cynewulf's poetic skills, more about the Christian traditions that he inevitably

24. *Anglo-Latin in the Context of Old English Literature*, ed. with a foreword by Paul E. Szarmach. OENews Subsidia 9. SUNY. pp. ii + 24. \$3.

25. *Cynewulf: Structure, Style and Theme in His Poetry*, by Earl R. Anderson. FDU/AUP. pp. 242. \$32.50.

echoed. The book begins well, but its purpose and focus become increasingly confused. On the one hand the originality of *Elene* is established by detailed comparison with the *Vita Cyriaci*, as if that is known to be its precise source; on the other, the homiletic structure of *Christ II* seems to be attributed to Cynewulf himself, when in fact its known source is itself a homily which displays most of the structural devices present in the OE poem. Throughout the book it is difficult to perceive where Anderson thinks the contribution of the source ends and Cynewulf's poetic inspiration begins, and it is, therefore, equally difficult to gain any sense of the quality of the OE poems as a whole. Cynewulf himself emerges, not surprisingly, as a poet preoccupied with the need to teach and evangelize in order to further the spiritual welfare of the individual Christian and the Christian community. Whether, as Anderson argues, an Anglo-Saxon poet of the eighth or ninth century can also properly be described as 'a mystic in the Benedictine monastic tradition' (p. 178) is a moot point.

The elegies have always attracted much more attention than the poetry of Cynewulf and, like *Beowulf*, they seem to tempt the critic to speculate. The result is that essays are regularly published offering diverse interpretations based on this or that parallel that the critic claims to have found in some other literature or anthropological phenomenon. Martin Green's collection of essays on the elegies brings together twelve such papers, with the addition of a lengthy editorial introduction, a list of contributors, and a select bibliography of scholarship on the elegy for 1973–82²⁶. One immediately begins to take the measure of the book when, in the editorial introduction, one twice reads that the Exeter Book was donated to Exeter by 'Archbishop [*sic*] Leofric' (pp. 11, 25). I am tempted to say that the essays themselves display a similar level of improbability. All too frequently they distance one from the poems being discussed, wilfully ignore chronology in comparative studies, and dismiss what we know about the state of the extant manuscript. One example of each failing must be sufficient here. James E. Anderson, in '*Deor, Wulf and Eadwacer*, and *The Soul's Address*: How and Where the Old English Exeter Book Riddles Begin', uses, as part of his 'evidence', the size and form of letters in *Deor* and *Wulf and Eadwacer* (p. 225). I can do no better than quote:

The initial *L* of *Wulf and Eadwacer*, which follows the last refrain of *Deor* without noticeable extra spacing, is bold and plain, like the *B* of the Beadohild stanza and the capital *S* of the *Deor* stanza, but rather larger. With the riddlic connections of the three poems known, or at least suspected, these letters suggest a riddlic hierarchy of their own. The plain *B* of *Beadohilde* and the somewhat larger plain *L* of *Wulf and Eadwacer* appear to subordinate the abducted bride's poem to *Deor's* song much as Beadohild's story ranks below Weland.

And so on. Martin Green, in his own paper on 'Time, Memory, and Elegy in *The Wife's Lament*', reminds us of Bruce Mitchell's phrase 'ingenious desperation' (p. 124). It is apt, surely, for Anderson's argument and for much else in this book. It is, for example, interesting to consider the various kinds of elegy that one finds in Germanic literature, and some of the generalizations

26. *The Old English Elegies. New Essays in Criticism and Research*, ed. by Martin Green. FDU/AUP. pp. 240. \$32.50.

that one may be able to make are possibly relevant to our understanding of some of the elegies in the Exeter Book. But one cannot cavalierly construct a Darwinian theory of elegy-development within the Germanic world, since the texts that one has to use are from different countries and of significantly different dates, at least in their existing manuscript forms, which is all that we have available to us. Yet Joseph Harris, in 'Elegy in Old English and Old Norse: A Problem in Literary History', attempts to create a typology for the Germanic elegy. Much of his material is drawn, of course, from ON, which immediately presents him with a chronological difficulty. He is not daunted by it, but asserts that, in building up his developmental pattern, he is speaking of 'a typological development and not of the dates of surviving texts or even their actual relative chronology. For the Norse poems are all considered by consensus to have originated in a time later than even the manuscripts of the Old English poems' (p. 50). Nevertheless, the typological pattern incorporates characteristics deduced from the Norse poems at an earlier stage in the typology from other characteristics deduced in OE. 'Ingenious desperation' again? The book's treatment of *Resignation* indicates my third point: the dismissal of what we know about the state of the extant manuscript. Bliss and Frantzen, in *RES* 27 (YW 57.56), demonstrated convincingly that there is a half-leaf missing from the Exeter Book following l. 69 of *Resignation*, and their argument has been sustained in detail in Malmberg's edition of the poem (YW 60.70). The article by Bliss and Frantzen appears in the bibliography, but Malmberg's edition does not. The only contributor to the essay-collection who shows any real awareness of this important development in our understanding of *Resignation* is Marie Nelson in her paper 'On *Resignation*'. Even she, however, although referring to the work of Bliss and Frantzen, prefers to proceed as if the poem is one integrated piece (albeit with one half-leaf missing from the middle of it). Her reason for so doing seems to me to be based on nothing firmer than assertion, and her argument for integrity reads like special pleading from beginning to end. She *chooses* to see it as a whole, as she notes on p. 145. It is perhaps significant that the one essay in the collection that gave me any real satisfaction was that by Roy F. Leslie, whose unswerving purpose, in 'The Meaning and Structure of *The Seafarer*', was to consider, carefully and sensitively, what the text of *The Seafarer* has to tell us. Burton Raffel, in 'Translating the Old English Elegies', analyses the difficulty of rendering these poems in modern English. Raymond C. Tripp, 'Odin's Powers and the Old English Elegies', and William C. Johnson Jr, '*The Wife's Lament* as Death Song', both argue for a generic connection between the OE poems and other Germanic poems that are, in effect, death-laments. Ida Masters Hollowell, 'On the Identity of The Wanderer', points to the *thyle* as a possible prototype for the central figure of the OE poem, although we do well to remember that we do not know precisely what *pyle* denotes in OE. For Ida Masters Hollowell the *thyle* is a shamanistic wise man. Alain Renoir, 'The Old English *Ruin*: Contrastive Structure and Affective Impact', explores the complexities of this short but appealing poem; and finally *Wulf and Eadwacer* receives attention from Marijane Osborn and Janemarie Luecke in their respective papers, 'The Text and Context of *Wulf and Eadwacer*', and '*Wulf and Eadwacer*: Hints for reading from *Beowulf* and Anthropology'. One can only say, in conclusion, that 'new' readings of the elegies (or any other OE poems) must respect the text, the meaning of OE words, and chronological and historical probability.

The elegies are challenging because they are enigmatic, but the challenge is not adequately met by a too ready recourse to ingenuity.

Another identifiable group of texts is the OE heroic poems. Joyce Hill, in *Old English Minor Heroic Poems*²⁷, provides an undergraduate edition of *Widsið*, *Deor*, *Waldere*, and *The Finnsburh Fragment*, supported by an introduction which discusses the manuscripts, the processes by which history becomes poetic legend, and the major critical and interpretative issues raised by each text. There are also some limited textual notes, a full analytical glossary, and a glossary of proper names, which aims not only to identify those mentioned in the four edited poems, but also, by reference to *Beowulf* and to ON and MHG traditions, to demonstrate that the legendary material constituted a common, if changing, body of knowledge over a period of many centuries.

According to Bede, the transition from secular tradition to Christian was first effected by Cædmon. Peter Orton, in his reconsideration of this familiar story, 'Cædmon and Christian Poetry' (*NM*), puts forward two interesting suggestions: that Bede deliberately set out to emphasize Cædmon's 'virginity' as a poet, which in Bede's eyes made him eminently suited to ushering in the new Christian poetry; and that he chose not to record the actual words of the *Hymn* because its conventional qualities so clearly proclaimed its debt to previous tradition that it undermined the story's claim that Cædmon's gift owed nothing to men and everything to grace. It is a way of understanding the 'miracle' that is as interesting for what it reveals about Bede as it is for what it demonstrates about its ostensible subject.

The nature of Cædmon's traditional style has been characterized by the oral-formulists and this year, as in every year, there are further contributions to the oral-formulaic discussion. Anne L. Klinck, in 'Folces Hyrde and ποιμένα/-ιλαών: A Generic Epithet in Old English and Homeric Verse' (*PLL*), compares two conventional designations of chieftains in OE and Greek and notes that, whereas OE can substitute either element within the formulaic system, so that the phrase can become metaphorical, Homeric poetry cannot. She deduces from this that the merging of the literal and the metaphorical in OE may be directly attributable to the more flexible nature of its formulaic systems. James G. Johnson, in 'A Note on the Substitution of "Door" for "Beach" in a Formulaic Theme' (*Neophil*), re-examines the theme of 'the hero on the beach', in which 'door' may be substituted for 'beach' in marking the symbolic boundary between two worlds. He raises the question of whether this symbolic definition of doors and beaches would have been perceived in the Middle Ages when the theme was in active use, and he concludes that it would have been, on the evidence of Ibn Fadlan's description of a Rus funeral, in which the door-frame figures prominently.

Much more interesting than either of these papers, however, are the new approaches of Carol Edwards and John Miles Foley. In 'The Parry-Lord Theory Meets Operational Structuralism' (*JAF*) Edwards draws attention to the most innovative aspect of the work of Parry and Lord, namely their focus on the process of composition rather than on the resultant product. This focus, she believes, anticipated Jean Piaget's operational structuralism, in which the

27. *Old English Minor Heroic Poems*, ed. by Joyce Hill. Durham and St Andrews Medieval Texts 4. UDur. pp. viii + 104. £1.50.

systems of transformation (the 'formulas') exemplify Piaget's structural properties of wholeness, transformation, and self-regulation. Examples are drawn from Homeric and OE poetry to illustrate the operation of these structural principles and to provide evidence against those who argue that a theory of formulaic composition is mere hypothesis. The attractiveness of the paper for those concerned with the still-flourishing arguments about oral-formulaic composition is that it more sharply defines certain aspects of the Parry-Lord theory and articulates it in more modern terms. Foley's approach, in 'Literary art and oral tradition in Old English and Serbian poetry' (*ASE*), is rather more radical. The Parry-Lord model was developed from an analysis of the longer Muslim epic. Foley doubts whether this provides suitable criteria for assessing the nature of OE poetry and argues that we should turn instead to the short epic poems in the South Slavic Christian tradition, since these compositions, unlike the longer epics where utility governs the use of formulae, display both 'oral' character and 'literary' art, a combination that is frequently claimed to be present in the OE poems.

Since formulae and metre are inseparable, it is logical to note here the one paper that I have read this year on metre. Barbara Gribble, in 'Form and Function in Old English Poetry' (*Lang&S*), explores the proposition that Sievers's types A and D predominate in heroic poetry, whereas B and C occur more frequently in the elegiac tradition. In particular, she argues that the C-verse has inherent qualities which lend themselves to the special requirements of OE elegiac poetry, which is characterized as being introspective, emotionally charged, and full of static description. The relevant qualities of the C-verse are identified as being a greater tendency to stress a substantive or adjective, and a prolonged tension within the half-line, caused by the juxtaposition of two primary stresses. She argues, therefore, that versification seems to make up an essential part of a complete definition of OE poetic genre. Her case is based on a statistical analysis of the verse forms in *Brunanburgh*, *Maldon*, ll. 2-105, and *Beowulf*, ll. 710-813 for the heroic genre, and *The Wanderer*, ll. 1-104, *The Seafarer*, ll. 2-105, and *Beowulf*, ll. 1725-68, 2247-77, 2445-59, and 3077-89 for the elegiac. There will be many who will doubt the wisdom of using such late poems as *Brunanburgh* and *Maldon* for detailed statistical analyses of metre. Furthermore, although Gribble comments on the greater frequency with which the C-verse stresses a substantive or adjective than a verb, the significance of the information cannot be assessed because nothing is said about the frequency with which substantives are stressed throughout OE verse.

Allen J. Frantzen's book, *The Literature of Penance in Anglo-Saxon England*²⁸, leads us into a new area altogether, not just in terms of this review chapter, but in terms of Anglo-Saxon scholarship. His recently published article in *ASE* (YW 63.54) gave a valuable summary of the penitential tradition in Anglo-Saxon England; the book displays a broader approach to the same field. There is no doubt that the study of English penitentials needs to be put on a new footing, and Frantzen is at his best in those chapters where he attempts to do this. With his extensive first-hand knowledge of the texts, he is able to ask, and in some cases to answer, important questions about transmis-

28. *The Literature of Penance in Anglo-Saxon England*, by Allen J. Frantzen. Rutgers. pp. xviii + 238. £27.50.

sion and textual relationships, but he is honest about his inability to provide firm answers in every instance. For the reader who needs to know about penitentials, Frantzen's book is valuable in defining what are the known facts at present; for the reader interested in further work in the area, the fields for further study are mapped out. Much less compelling are his excursions into OE homiletic literature and OE poetry. In his survey of the anonymous homiletic tradition, for example, he deals only with the Blickling and Vercelli collections, he simplifies too much in defining the extent to which Vercelli draws on antecedent collections, and he is wrong in reporting Scragg as having given the last decade of the tenth century as the earliest date acceptable for Vercelli. In fact, Scragg states the reverse: that the homiletic writing which he describes as early is what may confidently be ascribed to a date *up* to the last decade of the tenth century. More generally, I remain unconvinced that there is any close connection between the penitential handbooks and the penitential motifs in the homilies and poems. One can see that, in an introductory book of this kind, there is some point in having a broad cultural frame of reference, in which it is demonstrated how much penitential motifs pervade Anglo-Saxon thought. But the strength of the book lies in its treatment of the handbooks themselves. It would have been preferable if the study of the penitential tradition had been more narrowly defined in these terms and if this topic could have been dealt with perhaps at greater length than Frantzen was able to provide within the framework of the existing book.

In contrast with Frantzen's scholarly work, Richard J. Schrader's book, *God's Handiwork. Images of Women in Early Germanic Literature*²⁹, has the appearance of being a handy undergraduate guide, but it is disappointingly dull. Schrader's procedure in preparing the book seems to have been to record all poetic references to women indiscriminately, and to record some prose references arbitrarily, and then to have arranged and categorized the examples so that each receives some comment. The result is that, where there is limited material, the enumerative process verges on the exhaustively tedious, and where the scope is large, as in the Icelandic sagas, attention is focused on one woman alone. In the OE chapter there is no reference to Hygd's ability to offer Beowulf the throne, nothing about Ealhild's role as treasure-giver, and no serious exploration of the function of a woman, such as *Hildegýð in *Waldere*, who encourages the hero whilst feeling fearful of his fate. It is a function that counterbalances that of the woman as peace-weaver and it opens up the important question of the tragic tension within heroic poetry between commitment to vengeance and awareness of the toll it takes. Such large issues, however, are not raised. The treatment of women in early Germanic literature is a worth-while topic and a potentially interesting one, but Schrader destroys it by his pedestrian approach.

Another thematic study is John P. Hermann's two-part paper, 'Some Varieties of Psychomachia in Old English' (*ABR*). In the first of the two articles he examines the psychomachia tradition as it existed outside Anglo-Saxon England. In the second, he considers its influence in Anglo-Saxon England, but his conclusions are gravely weakened by his old-fashioned supposition that Anglo-Saxon poets naively used heroic language for a Christian

29. *God's Handiwork. Images of Women in Early Germanic Literature*, by Richard J. Schrader. Contributions in Women's Studies 41. Greenwood. pp. xii + 129. £22.50.

purpose, and by his indiscriminate acceptance of any military language in Christian poems as evidence of psychomachian influence.

Two essays on early students of OE literature conclude this section. Laurence Nowell's name is one that springs readily to mind, so readily, indeed, that it is difficult to remember that we know little about him. He is customarily identified with the Nowell who was Dean of Lichfield but, in a paper on 'The Identity of the Antiquary Laurence Nowell' (*ELN*), Thomas Hahn argues that what is known of the Dean's career is inconsistent with what can be deduced about the career of the antiquary. He concludes, therefore, that there were two Laurence Nowells in one generation: the Dean, who attended Brasenose College, and who was for a time a Marian exile in Germany along with his brother Alexander, and his antiquary cousin, who probably attended Christ Church, became a master at Sutton Coldfield grammar school from 1546 to 1550 and who, after leaving England in 1567 to pursue his interests, perished abroad in somewhat mysterious circumstances in 1569.

Thorkelin is a less shadowy figure. Kevin Kiernan's examination of documents in the British Museum and in the Rigsarkivet and Det Kongelige Bibliotek, Copenhagen, provide an interesting and informative context for the Thorkelin transcription of *Beowulf* and lead to a redating of Thorkelin's own transcription to a period between 1788 and 1791, when he had had time to familiarize himself with the text as copied out by his scribe in 1787. It is common knowledge that Thorkelin visited England and Ireland to find out about Danish history, but the particular circumstances of his visit, his scholarly standing in Denmark, and the breadth of his researches in England are not generally appreciated. In addition to providing much valuable information on all these aspects of Thorkelin's career, Kiernan's paper, 'Thorkelin's Trip to Great Britain and Ireland, 1786-91' (*Lib*), demonstrates that he did not know about *Beowulf* until after he had been in England for some time, and that he claimed the credit for making the first transcription until he had made his own. All Anglo-Saxonists have been grateful to Thorkelin for transcribing *Beowulf*: it is chastening to think that it came near to being overlooked and that, when it was done, it was only a small part of the *Collectio Thorkelini* gathered during his five years in Britain and Ireland.

5. *Beowulf*

Before turning my attention to this year's publications on *Beowulf*, I must comment in some detail on two important publications from 1981 which were not available to be reviewed in the 1982 report. The two books are Kevin S. Kiernan's '*Beowulf*' and the '*Beowulf*' Manuscript³⁰, and a collection of essays, edited by Colin Chase, *The Dating of Beowulf*³¹. Although some time has passed since their publication, it would be unsatisfactory if they were not given due attention in the cumulative record of OE literary scholarship that YW provides.

Scholars are usually ready to admit that the date of the composition of

30. '*Beowulf*' and the '*Beowulf*' Manuscript, by Kevin S. Kiernan. Rutgers (1981). pp. xvi + 303. \$30.

31. *The Dating of Beowulf*, ed. by Colin Chase. Toronto OE Series 6. UTor (1981). pp. x + 220. \$30.

Beowulf is unknown, but there is a fairly well-entrenched assumption that the extant manuscript is a late copy of an earlier poem. Kevin Kiernan's detailed examination of the existing codex, recorded in '*Beowulf*' and the '*Beowulf*' *Manuscript*, has led him to challenge the traditional view and to put forward the radical proposition that the surviving manuscript is an authorized text, that the scribes understood the poem far better than is usually assumed, and that the manuscript is contemporary with the surviving version of the poem. Indeed, he would go further and argue that the manuscript partially preserves evidence of the actual creation of *Beowulf* as we now have it. Kiernan draws upon a wide range of historical, linguistic, palaeographical, and codicological evidence in developing his hypothesis, but the principal contributions to his argument are the signs, as he believes, that Scribe B continued to work on the manuscript long after he had originally copied it, emending, restoring, freshening up faded text, and that the palimpsest, covering ll. 2207–52 of the poem (f. 179 in Kiernan's foliation), first noticed by Westphalen in 1967, is evidence of the second scribe's significant revision when, during the course of the eleventh century, some time after he had had a hand in copying the original text, he destroyed the old ending in order to be able to add the dragon episode. The conclusion that Kiernan is obliged to come to is that the *Beowulf* manuscript is in effect an unfinished draft, that it is a composite poem, and that the responsibility rests with Scribe B. Kiernan does a service to *Beowulf* scholarship in voicing a healthy scepticism about some of the traditional arguments for an early poem, most notably those dependent on philology and on the extent of scribal corruption in supposed successive copyings. It is also valuable, and rare, to be presented with an argument about the dating of *Beowulf* which uses the evidence of the codex itself. Yet Kiernan is sometimes too harsh on those who do not share his starting-point. His own interpretations are, after all, conjecture, not fact, and the book leaves unanswered the question of the date of the component parts of the extant *Beowulf* if, as Kiernan believes, two originally distinct poems were fused during the eleventh century.

The Dating of Beowulf challenges traditional assumptions just as vigorously. Scholars usually base their arguments for date on philology, the impact of Christianity, or the general cultural milieu. The essays in this book broaden the range of inquiry and, although they produce no consensus, they offer what are often stimulatingly fresh insights into Anglo-Saxon culture. Chase opens the book with an essay surveying 'Opinions on the date of *Beowulf*, 1815–1980'. It acts as a salutary reminder that answers to the question of date have ranged from the early fifth to the late tenth centuries. The only hard fact is the extant manuscript, and two of the essays, by Kevin S. Kiernan and Fr. Leonard Boyle, study it in some detail. Here, at least, one might hope for a measure of agreement, but it is not to be. Boyle's examination of the work of Scribes A and B in relation to the quires and leaves of the codex, in 'The Nowell Codex and the Poem of *Beowulf*', leads him to conclude that the existing manuscript is a copy. Kiernan, with the same physical evidence before him, concludes that it is not. His essay, 'The Eleventh Century Origin of *Beowulf* and the *Beowulf* Manuscript', puts the case for a date after 1016. Few contributors would go as far as this, but the book as a whole certainly shows a tendency in modern scholarship to move away from the early datings that were once in favour. Eric Stanley's 'The Date of *Beowulf*: Some Doubts and No Conclusions' shows him

to be inclined towards composition in the earlier part of the tenth century. Chase, in 'Saints' Lives and Royal Lives and the Date of *Beowulf*', attempts the difficult task of identifying datable texts that are similar in tone to *Beowulf*. Having done so, he assigns *Beowulf* to the same approximate date, namely the ninth century. Problems abound in such an approach. Not least are the questions of whether a critic has correctly identified the tone in each case, and whether it is legitimate to use the lives of saints and kings in Latin and OE prose as touchstones for *Beowulf* which, by any criteria, is significantly different. Furthermore, any conclusion can be challenged on the grounds that the evidence is too thinly and too unevenly spread to allow negative and positive evidence to be correctly weighed in the balance. Conclusions on the basis of metrical evidence must be equally tentative, particularly when the verse analysed is in a different language. Roberta Frank, for example, in 'Skaldic Verse and the Date of *Beowulf*', derives her case for a date between 890 and 950 from a comparison between the OE poem and a rather specialized body of ON poetry. R. W. McTurk, in 'Variation in *Beowulf* and the Poetic Edda: A Chronological Experiment', at least makes use of the ON poetic tradition that is closer to OE than skaldic verse, but it is no surprise that the analysis produces no results. Thomas Cable, in 'Metrical Style as Evidence for the Date of *Beowulf*', uses OE metre in his search for objective dating evidence, although there are questions begged even here, since the date of a significant number of OE poems scanned by him is not known with any degree of certainty. Despite this, he expresses a preference for the ninth century. Historical records provide more promising material. R. I. Page, in 'The Audience of *Beowulf* and the Vikings', examines references to Danes in ninth- and tenth-century English historical texts and makes three interesting cultural observations: that the Anglo-Saxon reaction to Viking invaders was overwhelmingly expressed in religious, rather than racial terms; that there were influential Anglo-Saxons who could distinguish between the enemy in England and the Scandinavians at home; and that there was often friendly contact between English England and the Danelaw. The implications for the dating of *Beowulf* are that the historical circumstances prevailing in England after 835 do not preclude the composition of the poem. Alexander Callander Murray's '*Beowulf*, the Danish Invasions, and Royal Genealogy' complements that of Page, with similar implications for date. He demonstrates that there was much interest in Danish history during the Viking period and that Danish traditions even influenced the way in which the members of the West Saxon royal house established their genealogical status. Walter Goffart adopts a rather different historical approach in attempting to give a *terminus a quo* for the use in *Beowulf* of the tribal names Hetware and Hugas. The conclusion of his paper, 'Hetware and Hugas: Datable Anachronisms in *Beowulf*', is that the poem was written no earlier than the second quarter of the tenth century. John C. Pope, 'On the Composition of *Beowulf*', and Peter Clemoes, 'Style as the Criterion for Dating in the Composition of *Beowulf*', feel inclined to resist the move towards a later date; both are in favour of the eighth century. No conclusion is reached by the contributors from the OE Dictionary project in Toronto. In their lengthy study, 'A Reconsideration of the Language of *Beowulf*', Angus Cameron, Ashley Crandall Amos, and Gregory Waite (with assistance from Sharon Butler and Antonette diPaolo Healey), examine orthography, morphology, syntax, and vocabulary, but

admit in the end that no date is impossible on linguistic grounds. Although, in a way, this stands as a negative conclusion, it has positive value as an antidote to the familiar but precarious hypotheses regarding date that are based on a very few supposedly archaic or Anglian forms. The book as a whole sacrifices a few sacred cows, and it forces its readers to think again.

Four publications from 1982 also need to be mentioned. Teresa Pàroli's book, *La Morte di Beowulf*³², is an edition of *Beowulf*, ll. 2711a–820, with a facing translation into Italian, supported by a brief introduction and rather more extensive textual notes and commentary. There is a fully analysed glossary but, rather surprisingly, no bibliography. One can appreciate its value for Italian students, but it does not contribute significantly to the accumulated scholarship on the second half of the poem.

Pàroli's book was noted, but not reviewed, in the 1982 report. So too was David Williams's *Cain and Beowulf: A Study in Secular Allegory*³³ (YW 63.60). Williams believes that *Beowulf* develops a profound social vision of mutual destruction and instability. As a general proposition this is likely to find few objectors, but what many will disagree with is the elaborate way in which Williams bases the case on the figure of Cain who, he claims, is used metaphorically throughout the poem. It is an instance, it seems to me, of a restatement of the obvious being justified by the assertion of a theory that is pushed too hard.

Also noted in last year's report on *Beowulf* is W. T. H. Jackson's *The Hero and the King. An Epic Theme*³⁴. *Beowulf* is only one of several texts discussed, but since *Beowulf* is often treated in isolation, the examination of it here alongside the Homeric poems, the *Aeneid*, the *Chanson de Roland*, the *Cid*, and the *Nibelungenlied* provides some stimulating food for thought. Jackson focuses his attention on the social concerns of the epic, particularly its exploration of the opposition between the settled and the intrusive, the old and the young, the retiring and the ambitious. The themes explored by Jackson are pertinent to *Beowulf*, who is not only a hero and later also a king, but who, as the saviour of the Danes, is also the young intruder who could be both a potential threat and a potential successor to the existing royal hierarchy. A note of caution needs to be sounded, however. *Beowulf* does not fit Jackson's model quite as well in every respect as he claims that it does.

1982 also saw the publication of yet another translation of the entire poem, *A Readable 'Beowulf': The Old English Epic Newly Translated*³⁵. It is by Stanley B. Greenfield, with an introduction by Alain Renoir. The title is an honest one.

In 1983 it was the turn of Raymond P. Tripp Jr to publish an edition of the last part of *Beowulf* in *More About the Fight with the Dragon. 'Beowulf'*

32. *La Morte di Beowulf*, ed. by Teresa Pàroli. Testi e Studi di Filologia 4. Istituto de Glottologia. Facoltà di Lettere e Filosofia, Università degli Studi di Roma (1982). pp. 132. L 20,000.

33. *Cain and Beowulf: A Study in Secular Allegory*, by David Williams. UTor (1982). pp. viii + 119. \$25.

34. *The Hero and the King. An Epic Theme*, by W. T. H. Jackson. ColU (1982). pp. x + 141. £17.

35. *A Readable 'Beowulf'. The Old English Epic Newly Translated*, by Stanley B. Greenfield, intro. by Alain Renoir. SIU (1982). pp. xii + 161. \$8.95.

2208b–3182. *Commentary, Edition and Translation*³⁶. It is impossible to read from cover to cover, and I doubt very much if it can be used as an edition. Tripp begins encouragingly enough in stating that his purpose is to remove from the text and from our interpretation of it the burden of the accumulated emendations and hypotheses that have hardened into fact over the years. But we quickly find ourselves on more dangerous ground. What is to be discussed is 'the poet's poem', whatever that may be; the poet's language is to be 'restored', and the result, it is claimed, will show that there is 'no thief, no animal dragon, and no last survivor' (p. ix). It is not possible here to re-assert the traditional understanding of the text by detailed comment on Tripp's line-by-line analysis, but the quality of his argument may be judged from the following example. Tripp believes that the dragon is a man-dragon, although he admits that this is not immediately evident in our text. The difficulty is done away with by the proposition that the poet took the idea of a man-dragon so much for granted that he did not take time to mention it, or that, if he did mention it, it might have been subsequently expunged from the text. Tripp 'restores' the man-dragon even though, as he occasionally seems to admit, it might not have been there originally. So much for the poet's poem. After an enormously elaborate, wordy, and convoluted commentary, which invites us to 'undualise the plot' (p. 139) and to make an 'unglued reading' (p. 153), we are offered the text of the poet's poem which, it must be agreed, has the novelty of not being the text of the manuscript. The translation that accompanies it is in fact more of a verbatim gloss printed in verse lines and does little to illuminate the sense of the rewritten text. It may well be that Tripp's analysis includes some valuable insights. But if it does, they are buried by most of the commentary and are disguised in the incomprehensible translation.

Another unsatisfactory book is *Reading Beowulf. An Introduction to the Poem, Its Background and Its Style*³⁷, by J. D. A. Ogilvy and Donald C. Baker. The modest aim of this work is to provide an introduction to the poem for students, but students, it must immediately be said, who have little or no knowledge of OE and who, therefore, 'study' the poem in translation. It is pleasingly presented, with attractive line-drawings, and one can imagine the students for whom it is intended responding to it well. It is all the more regrettable, therefore, that it contains serious errors. Most glaring of all, I think, is the retention of the old idea that the Sutton Hoo stag was once on top of a standard borne before a king. It is described in this way in a caption to a drawing of it on p. 43, and again in the text on pp. 101 and 190, where the reader is directed to Bruce Mitford's British Museum *Handbook*. The authors obviously do not know of the much-publicized developments in the interpretation of the Sutton Hoo finds and have not even consulted the 1972 edition of the British Museum *Handbook* where, long in advance of full publication, the relationship of stag to whetstone is clearly dealt with. Indeed, their bibliography mentions only the 1968 *Handbook*. There is a further misinterpretation of the Sutton Hoo finds on p. 163, where we are told that the

36. *More About the Fight with the Dragon. 'Beowulf' 2208b–3182. Commentary, Edition, and Translation*, by Raymond P. Tripp Jr. UPA. pp. x + 480. hb \$29.75, £29.50; pb \$17.50, £16.95.

37. *Reading Beowulf. An Introduction to the Poem, Its Background and Its Style*, by J. D. A. Ogilvy and Donald C. Baker. UOkla. pp. xviii + 221. \$17.95.

helmet includes 'drawings' of boars. Other factual errors of some significance are the statement that Hygelac's death is recorded in 'Frankish annals' (p. 2), and that 'Heremod appears in the West Saxon genealogy and that of the *Elder Edda* between Scyld and Scef' (p. 56). Neither Gregory of Tours' *History of the Franks* nor the *Gesta Francorum* are annals, and the genealogies are not at all as described by Ogilvy and Baker. The twelfth-century *Langfeðgatal* lists Seskef or Scescef (i.e. Scef), Bedvig, Athra, Itermann, Heremotr, and Scealdra, in that order, and it is not an Elder Edda text; the Hermóðr known in *Hákonarmál*, *Hyndluljóð*, and Snorri's *Edda* does not stand in any genealogical relationship with Scyld or Scef (his identity is in any case uncertain); and in OE we find Scyldwa as the son of Hermod, who is in turn five generations from Scef. Errors of judgement and internal inconsistencies are too many to mention. Suffice it to say that the Finnsburh episode has a far greater function in the text than 'merely to indicate the elegance of the entertainment' (p. 58), Beowulf's reference to the Heathobard feud is not simply a 'report to his king on a matter of political concern' (p. 68), and the relationship between Grendel, Grendel's mother, and Cain is neither explained nor explored, although it is alluded to, for the first time, when Grendel's mother is introduced (p. 60). It must be puzzling for the student suddenly to read, 'Grendel's descent from Cain and his defeat at Heorot are brought up again', when the first mention of Grendel (p. 44) neither names the monster nor alludes to the fundamentally important fact of his descent, a fact which is not elucidated at any point. Readers who feel exasperated by the book may at least take comfort from the correct naming of Friedrich Klaeber. The dust-jacket gives him the new name of Franz.

In a different class altogether is *Beowulf. The Poem and Its Tradition*³⁸, by John D. Niles, by far the best book on the poem this year. There are three main subdivisions: Content; Style and Structure; Interpretation. Each is characterized by a judicious and well-balanced assessment of what is known and not known. Niles does not accept established theories simply because they are established, nor does he press idiosyncratic theories of his own. Readers will find in it sensible discussions of the Anglo-Saxon attitude to monsters, the *Beowulf*-*Aeneid* question, the Unferð episode, and many more of the standard issues. Valuable, too, are his new approaches to the *scop* and to the nature of time-bound narrative, in which inconsistencies can be tolerated. *Beowulf* emerges from Niles's examination as a conservative poem that is emphatically not a Christian allegory, nor a parable about the delusions of gold, but is instead a work that re-affirms the values of heroic life, without irony. In common with many modern scholars, Niles favours a late date, some time during the Anglo-Scandinavian empire.

If there has been some reduction in the number of books published this year, the flow of articles on *Beowulf* has continued unabated. Birte Kelly, in 'The formative stages of *Beowulf* textual scholarships: part II' (*ASE*), concludes her survey, begun in *ASE* 11 (*YW* 63.56), of all editorial emendations, their origin, and their degree of acceptance. The lists in Part II are all of conjectures and emendations accepted in at least one edition of *Beowulf* published from 1950 onwards. Taken together, Dr Kelly's two articles form a useful reference work for anyone interested in the history of OE scholarship and for anyone wishing

38. *Beowulf. The Poem and Its Tradition*, by John D. Niles. Harvard, pp. 336. \$27.50.

to find out more about a particular reading in whichever edition he or she happens to be using.

Sometimes, of course, it is not the reading itself which is in question, but the way a word or phrase should be interpreted. On the basis of ll. 1302–6 it has always been supposed that when Grendel's mother visits Heorot and kills Æschere, she also carries off Grendel's hand. Yet, as J. J. Anderson points out in 'The "Cupe Folme" in *Beowulf*' (*Neophil*), the incident is mentioned once only in an awkward parenthetical phrase. If, however, the 'cupe folme' is interpreted as Æschere's, the awkwardness is removed and the exchange to which the poet refers in the following line is seen to be exact. Often in *Beowulf* 'hond' stands for the whole person, as it does in Hroðgar's praise of Æschere's generosity in ll. 1343–4. If the case can be extended to include 'folme', and if the 'cupe folme' is Æschere's, ll. 1302–6 are at once a powerful lament, uninterrupted by a narrative aside, and an oblique comment from a Christian poet on the harsh and inhumane law of the feud. The reading goes against tradition, but it is persuasive.

Paul Cavill's 'A Note on *Beowulf*, Lines 2490–2509' (*Neophil*) also calls into question a well-established interpretation. The customary reading is that Beowulf kills Dæghrefn in revenge for Hygelac, who had already been killed on the Frisian raid, and that 'ða frætwe' and 'breostweorðunge', ll. 2603–4, refer to the neck-ring presented by Wealhþeow to Beowulf and by Beowulf to Hygd. Cavill's reconstruction of the incident is that Beowulf and Dæghrefn meet as champions of opposing forces, Beowulf falls, Dæghrefn then attempts to plunder Beowulf's valuables (the neck-ring being Beowulf's, not Hygelac's) and that Beowulf crushes Dæghrefn with a bear-hug as he comes in reach.

The re-interpretation offered by Stephanie Hollis ranges more widely over the text. In 'Beowulf and the Succession' (*Parergon*) she contrasts the Danish practice of looking to the succession of the strongest leader with the Geatish practice of preferring selection by primogeniture. The contrast is not absolute, since the Geats, in the person of Hygd, attempt to use the older method when under pressure after Hygelac's death. Nevertheless, the case is made out for a deliberate contrast between the archaic Danes and the more modern Geats. It is based on a close scrutiny of references to the handing on of battle-gear, by which the donor is deemed to signify his wishes for succession. Hollis believes that the variation in practice has implications for date: not until the eighth century did primogeniture begin to emerge, and then only *de facto*, when kings arranged the succession in their own lifetime by nominating their eldest son with increasingly regularity.

With Martin Puhvel's paper, 'The Ride Around Beowulf's Barrow' (*Folklore*), we move from the important anthropological topic of royal succession to the equally important one of death ritual. Puhvel notes that the apparent parallels between the rites at the obsequies of Beowulf and Attila are not as close as at first appears. In particular, he draws attention to the fact that the best horsemen of Attila's tribe took part and rode their horses as if in circus games, a feat which is neither conducive to simultaneous chanting, nor at all similar to the stately ritual of Beowulf's twelve retainers. In fact, as Puhvel shows, the practice of circumambulating the dead is well reported as a popular custom in western Europe in order to form a sacred or magic two-way barrier, protecting the living from the spirit of the dead and the dead from the force of

demonic powers. There is, therefore, no need to suppose that the *Beowulf* poet was drawing upon any literary text in his description of the ride around the barrow.

Another paper in *Folklore* reports a search for the historical figure from whom Sigemund developed. In 'Sigemund the Dragon-Slayer' Annelise Talbot explains how she began the search in the region around Xanten, since this is where the *Nibelungenlied* places Sigemund's court. The problem is that the only Batavian chieftain approaching 'heroic' stature who is named in classical writings is Civilis. This, then, by some remarkable good fortune, is who Talbot's historical Sigemund turns out to be. His career, we are told, 'tallies essentially' (p. 160) with that of Sigemund in *Beowulf* (we note that they both have nephews, for example) and, although we do not know Civilis's Germanic name, one of his nephews was called Victor, which Talbot thinks might be a translation of a Germanic family name in *Sig-*. It probably comes as no surprise to someone who has persevered thus far to learn that the serpent dissolving in its own heat is a legendary transformation of a burning Roman camp. Frankly, I find it easier to believe in dragons.

The problematic Eormanric-Hama 'digression' is the subject of Helen Damico's 'Sörlapáttir and the Hama Episode in *Beowulf*' (*ScS*). She rejects the traditional historico-legendary interpretation of ll. 1197–1201 in favour of a mythological interpretation which relates the passage to what she claims to be an analogue in *Sörlapáttir*. There, Loki, in the guise of an insect, steals Freyja's necklace (not, however, named as the *Brísinga men*), and carries it off to Ásgarðr, presents it to Óðinn and obtains his good favour. Guided by this apparent parallel, Damico invites us to re-interpret the names of Hama and Eormanric in *Beowulf* as the common nouns *hāma*, 'cricket, house-cricket' (cf. Loki's fly-personality) and *eormenrīc*, 'universal power' (cf. the representation of Óðinn in *Sörlapáttir*). The vexed question of 'gecēas ēcne rāð', according to this reading, means 'obtained immense benefit' (cf. the renown won by Loki). For this to be accepted, however, 'ēcne' has to be taken as the accusative of *ecen*, 'great, immense'. Professor Damico is right to draw attention to the difficulty of identifying the incident in *Beowulf* with any event in Germanic heroic legend. The analogy with *Píðreks saga*, for example, is not close, and what historico-legendary allusion there may be is undoubtedly complicated by the mention of the 'Brosinga men' which, if it is the *Brísinga men* of ON (and it is a considerable *if*), is an object that is confined to ON mythology; it does not figure in Germanic legend. Nevertheless, having readily agreed with this part of the paper, it is a shock to find Hama and Eormanric downgraded to common nouns, and Hama to a mere insect at that.

Beowulf, ll. 1197–1201, and *Sörlapáttir* are also discussed by Paul Beekman Taylor in 'Searoniðas. Old Norse Magic and Old English Verse' (*SP*), although the main purpose of his paper is to examine the compound *searonið*, which is unique to *Beowulf*. The problematic part of the word is *searo-*. From his examination of this element in OE poetry Taylor concludes that the underlying minimal sense is 'artifice', but his consideration of ON mythology through the figure of Sörli leads him to believe that, despite the priority of the OE tradition, the word was associated with a Sörli-type myth before it reached England and that it therefore had magical connotations. *Searonið* is thus claimed to denote 'a malice which spoils nature and art alike'. That *Beowulf* should claim, in ll. 2763b–9a, not to have sought out malefic magic, and the

poet's remark, ll. 3062b–8, that he had brought about his own death precisely by doing so, is attributed to 'a divergence of perspective' (p. 125), which the audience, presumably busily exercising its own brand of *searo*, is meant to appreciate without in any way losing their admiration for their hero.

Beowulf and the *Chanson de Roland* form the subject of an essay by Bernard F. Huppé, in a collection of conference papers delivered in 1976 and published in the United States in 1982³⁹. As often with U.S. publications, the book was not generally available in England until after the YW reports for 1982 had been written. One of the basic propositions of Huppé's paper, 'Nature in *Beowulf* and *Roland*', is that *Beowulf* is a poem containing an abundance of nature description. It seemed to me to be a surprising claim, until I realized that he was weighing in the balance such phrases as 'hronrade', 'fealwe stræte', 'mid ærdæge', and so on. His major concern, however, is not with such phrases as these, but with the few rather more extended descriptions, of Grendel's mere, the sea, the dragon, sea journeys, and metaphors of light and dark. Whether all these ought properly to be regarded as 'nature description' is a moot point. The argument that Huppé develops is that they are shown to express a sense of the hostility of Nature, which can be overcome only when divine providence is on one's side. Huppé promises more in a forthcoming book, *Beowulf: The Hero in the Earthly City*, where he will explore the counterpoint between the exorcising power of God's providence and the hostility of man's surroundings, which he believes to be basic to the thematic development of the poem. Huppé's arguments are supported by his own edited translations of lines from *Beowulf*, and the way in which he thus imposes his interpretation is a point with which George Economou takes issue in the following 'Comment'; the other is that, in Huppé's reading of the poem, *Beowulf* assumes the role of fallen man, finally punished by divine providence partly because, in his own acts of violence, he is not so very different from the monsters themselves. Economou issues a timely reminder that *Beowulf* is the poem's hero and that, as such, it is proper for him to be committed to performing heroic deeds against all hostile forces.

In a short paper in *Poetica*, 'A Note on Negative Sentences in *Beowulf*', Bruce Mitchell offers what is in effect a discussion of whether the emendation of manuscript *ænigre* to *nænigre* (Klaeber) or *nænigra* (ASPR and others) is justified. But the discussion has wider implications since Mitchell demonstrates the general point that multiple negation does not occur in OE poetry as frequently as in prose. He admits that the emendation is justified on alliterative grounds, but he attributes the scribe's 'error' to his instinctive feeling that *ænigre* was to be expected in *Beowulf*.

Metre is the subject of a series of four essays that initiated the inexpensive Old English Colloquium Series⁴⁰. The second in the series is discussed above, pp. 89–90. In the pamphlet on scansion the most worth-while contribution is undoubtedly John Miles Foley's 'The Scansion of *Beowulf* in Its European

39. *Approaches to Nature in the Middle Ages. Papers of the Tenth Annual Conference of CMERS*, ed. by Lawrence D. Roberts. SUNY (1982). pp. xiv + 220. \$15.

40. *Approaches to Beowulfian Scansion. Four Essays by John Miles Foley, Winfred P. Lehmann, Robert Creed, and Dolores Warwick Frese*, ed. with intro. and selected biblio. by Alain Renoir and Ann Hernández. Old English Colloquium Series 1. OEColl. pp. 58. \$5.

Context', in which we are treated to a clear demonstration of precisely why the Greek and Serbo-Croat poems used by Parry and Lord in their theory of oral-formulaic composition and style are not appropriate models for OE. This year's *ASE* includes a more extensive study of this problem by Foley, noted above, p. 94. Winfred P. Lehmann's 'Drink Deep!' attempts to understand OE metre with the help of Snorri Sturluson's metrical treatise, an undertaking of somewhat doubtful validity. Robert Creed, by contrast, uses modern technology. In 'The Basis of the Meter of *Beowulf*' he reports on his subjection of the poem to computer analysis, an exercise which has led him to relineate the entire text, with all the implications that this has for metrical form. The concluding paper, 'The Scansion of *Beowulf*: Critical Implications', by Dolores Warwick Frese, offers some general comments on the preceding papers. The bibliography, by adding to the list of works cited a few references to standard works on metre for the benefit of 'students new to the scansion of *Beowulf*' (p. 48), raises the question of the pamphlet's intended audience. Anyone who is new to the subject is likely to be completely bemused by the four papers.

The one other paper on Beowulfian metre this year is Calvin B. Kendall's 'The Metrical Grammar of *Beowulf*: Displacement' (*Speculum*). By 'metrical grammar' Kendall means the relationship between metre and clausal syntax. In his study he focuses on the displacement of words from their 'normal' position in the clause and, in so doing, tests the validity of Kuhn's rules concerning word order and stress in Germanic poetry. He makes the valuable observation that, although Kuhn's rules have crucial implications for the study of metre, they are not rules of grammar as such, since they do not apply to prose, nor are they rules of metre. They are, rather, identifications of patterns within the traditional metrical grammar which poets internalize during their years of apprenticeship in the poetic tradition. Consequently, as Kendall shows, the metrical grammar of old Germanic poetry preserved archaic features of primitive Germanic after these features had more or less disappeared from everyday speech. The preservation of these grammatical patterns in poetry was aided by their being present in the traditional half-line formulas. His analysis of a large number of clause-types in *Beowulf* leads him to rescans a considerable number of a-verses, which substantially increases the number of types A3, B, and C. It also reduces drastically the number of verses which must be said to display 'anacrusis' or 'internal expansion', a move which greatly simplifies the metrical picture. He concludes that one of the functions of metrical variety in OE poetry must have been to aid the *scop* in rapid composition by marking the domains of syntactical patterns that were restricted in use by the *scop*'s metrical grammar.

Two miscellaneous items conclude this section. J. R. R. Tolkien's papers, 'The Monsters and the Critics' and 'On Translating *Beowulf*' have been re-issued in *The Monsters and the Critics and Other Essays*⁴¹, edited by Christopher Tolkien and, in a completely different vein, *Beowulf* fans now have the opportunity to buy a three-album edition of Betty Jane Wylie's *Beowulf: A Musical Epic*⁴². It is, we are told, a sixth-century pagan saga with

41. *The Monsters and the Critics and Other Essays*, by J. R. R. Tolkien, ed. by Christopher Tolkien. A&U. pp. 240. £9.95.

42. *Beowulf: A Musical Epic*. Leap Frog Records, Toronto. \$29.95.

an eighth-century Christian motif. Apparently Mrs Wylie's inspiration was stimulated by what she perceived as the kinship of sprung rhythm in OE poetry and contemporary pop music. If the advance publicity can be relied upon as an accurate account of the work, then I confess that my inability to obtain a recording is marked more by a feeling of relief than of regret.

6. The Junius Manuscript

I have seen only three brief articles on the poems in the Junius manuscript this year, and one book, which was published last year.

Frederick M. Biggs, in 'The Age of Iared: *Genesis A* (lines 1184 and 1192)' (*N&Q*), discusses the discrepancy between the Vulgate, which gives 162 as the age when Iared begat Enoch and 962 as his age at death, and *Genesis A*, which gives 165 and 965, respectively, with alliteration on 'fif', so that neither can be a scribal error. Biggs notes that versions of the *Vetus Latina* have 165 as the age of begetting and that there are parallels for 965 as the age of death in poem VII of *Lebor Gabála Éirenn* and in Ms. B of the OE *Heptateuch*. He nevertheless believes that the *Genesis A* figures are attributable to a scribe's misreading of the minims of the roman numerals, either in the poet's source, or in an earlier copy of *Genesis A*. One is left wondering whether Biggs thinks that scribal error is also to be blamed for the *Vetus Latina* reading and for the figures given in the Irish and OE texts.

The scribe is also blamed for the puzzling 'hearan' of *Daniel*, l. 206. John C. Pope, in 'Daniel 206, *Hearan*: The Case of a Misplaced *H*' (*N&Q*), argues that he mistakenly 'corrected' what to him was the unfamiliar Anglian *earan*, 'are' (pres. ind. pl. of *beon*) and that, having converted a satisfactory verb into a nonsensical adjective, he pointed his text in order to convert a single hypermetric verse into a pair of normal verses. Restoration of what Pope believes to be the original text allows not only for an easy interpretation, but also reinforces the colloquial tone of the passage through the slippage into direct speech.

The third article is Charles Sleeth's '*Christ and Satan*' (*Expl*), which cites references in Augustine and Gregory the Great to an infernal wind in order to elucidate 'windiga sele' (*Christ and Satan*, l. 139) and 'windsele' (ll. 319, 384). The supposed parallels are in fact remote. Each refers to a wind that snatches away, or winnows, the wicked at the Day of Judgement, not to hell itself as a hall of wind. Indeed, in one of the Augustinian examples hell is not envisaged as being afflicted by a wind at all, but by a flood of waters.

Equally unconvincing, on a grander scale, are the analyses and comparisons offered by Sleeth in his book, *Studies in 'Christ and Satan'*⁴³. It shows clear signs of once being intended as a full edition of the poem, but Sleeth was overtaken by R. E. Finnegan, whose edition was published in 1977. What the book provides, therefore, is a study of the poem from every conceivable – and some inconceivable – points of view, with Sleeth's text and study of scansion inconveniently presented on microfiche. Throughout the book, most notably in the early chapters on the unity of the poem and its dialect and date, the views of earlier scholars are catalogued with tedious particularity; when he presents

43. *Studies in 'Christ and Satan'*, by Charles R. Sleeth. McMaster Old English Studies and Texts 3. UTor (1982). pp. xvi + 170 + 5 illus. + microfiches. \$27.50.

his own views he is almost invariably guilty of claiming more than the evidence will support, or of arbitrarily fastening upon some approximate 'parallel' in another text without considering whether both writers were drawing upon a well-established Christian tradition. For example, it is part of the standard Christian narrative and fundamental to Christian theology to represent the Harrowing of Hell not as an isolated event but as a stage in the redemptive process, which encompasses the Crucifixion, Harrowing, Resurrection, and Judgement. The sequence is enshrined in the Creeds and pervades Christian writings. Yet Sleeth claims that fourteen lines of Blickling Homily VIII which present this sequence is something like a source for *Christ and Satan* (p. 56). Later, a Latin hymn dealing with the redemptive pattern from Creation to Judgement is hailed as a text that shows a more than coincidental relationship with the OE poem, although Sleeth cannot specify its exact nature (pp. 66–7). Philological arguments are treated just as cavalierly. It is claimed that there is philological evidence to indicate that *Christ and Satan*, prior to Junius 11, underwent two distinguishable stages of transmission, 'which we may call North Mercian and West Mercian' (p. 47). Yet on the same page Sleeth had commented, correctly, on our ignorance of Mercian local dialects. Notwithstanding, by p. 49 he is urging Lichfield as the place of origin, on the grounds that it 'bobs up' in the 'morsels of non-linguistic data'. In general Sleeth believes that the poem is a mutilated text, but that one can detect in it a thematic structure based on 'a contrast between self-exaltation, which abases, and self-humbling, which exalts' (p. 18). The verdict must be that the case is not proven, but the jury is likely to have lost faith in the validity of the evidence long before it has all been presented.

7. The Poems of the Vercelli Book

The poems of the Vercelli Book are given due attention in three publications noted elsewhere in this review: Michael Alexander's *Old English Literature*²¹ (pp. 87–8 above), Earl R. Anderson's *Cynewulf: Structure, Style and Theme in His Poetry*²⁵ (pp. 90–1 above), and Allen J. Frantzen's *The Literature of Penance in Anglo-Saxon England*²⁸ (pp. 94–5 above). For articles, however, 1983 has been a lean year.

J. A. W. Bennett's collection of selective studies of the treatment of the Passion by English poets begins, as is proper, with a chapter on *The Dream of the Rood*⁴⁴. It deserves notice here as one of the most-balanced and sensitive studies of the poem that it has ever been my good fortune to read. Bennett draws attention to the poet's suitably riddling approach to the *mysterium crucis* and to his grasp of the theological *communicatio idiomatum*, but above all he offers a survey of the cult of the cross and a thorough and perceptive analysis of the poet's use throughout the text of echoes from Scripture, hymnody, and liturgy. Our appreciation of the poem is considerably deepened by Bennett's demonstration of how completely the lines reverberate with echoes of a rich ecclesiastical tradition. The reminiscences of heroic life are not dismissed, as they might be in a less-sensitive reading, but are shown to be an Anglo-Saxon adaptation of a well-established Christian metaphor which, in St Paul as in

44. *Poetry of the Passion. Studies in Twelve Centuries of English Verse*, by J. A. W. Bennett. OUP (1982). pp. x + 240. £19.50.

OE, is the only image adequate to express commitment to a king or *credo* even unto death.

The influence of the liturgy is the subject of Eamonn Ó Carragáin's '*Vidi Aquam: The Liturgical Background to The Dream of the Rood* 20a: "Swætan on þa swiðran healfes"' (*N&Q*). Ó Carragáin points out that the *Vidi Aquam* antiphon, which draws upon Ezekiel 47.1–2, provides a closer parallel to l. 20a of the poem than does any visual representation of the crucifixion. The argument is more than one about the source of a particular phrase, however. Ó Carragáin goes beyond this to demonstrate how the contextual associations of the antiphon, which was linked at first with the purification of baptism and later with the preparatory rites for Mass, are relevant for the movement of the OE poem from the sorrows of sin to the joys of redemption.

The Dream of the Rood closes with the freed souls being received in heaven by angels and by an unspecified number of holy ones. In 'The Gospel of Nicodemus and "The Dream of the Rood", 148b–156' (*NM*) Robert Emmet Finnegan argues that 'eallum ðam halgum' (l. 154) indicates at least three human beings who, on the basis of the Gospel of Nicodemus, he believes to be Enoch, Elijah, and the Good Thief. The second parallel with Nicodemus claimed by Finnegan is the indication in l. 149 that the just were held in some form of torment in hell pending Christ's arrival.

There are three articles on *Andreas* which are similar in scope to those on *The Dream of the Rood*: one general study and two discussions of particular points of detail. Edward B. Irving reads *Andreas* alongside the nearest thing we have to its Latin source, the *Recensio Casanatensis*, and the result is an admirably clear and well-balanced response to a poem that is all too rarely discussed in its entirety. His study, 'A reading of *Andreas*: the poem as poem' (*ASE*), not only illuminates the poem itself, but also the mind of the poet, since the straightforward comparison of text and source allows us to see the poet's imagination at work on his story.

In ll. 11b–13 of the poem there is reference to the tradition that Matthew was the first evangelist to write a gospel, which was in Hebrew. Charles D. Wright, in 'Matthew's Hebrew Gospel in *Andreas* and in Old English Prose' (*N&Q*), demonstrates that the tradition was ancient and widespread and that it was often repeated in OE prose sources as diverse as interlinear glosses, the *Chronicle*, and the works of Ælfric. Wright argues that the reference to the tradition in *Andreas* has thematic force in providing an assurance that Matthew had not forsaken his own flock in favour of the Mermedonians, but rather that he was fulfilling the requirement for the apostolic mission to be universal.

Thomas D. Hill, in 'The *Sphragis* as Apotropaic Sign: *Andreas* 1334–44' (*Anglia*), elucidates the symbolism of the scene where the saint defeats a party of seven demons when the sign of the cross appears on his countenance. He argues that this cross is the *sphragis* or 'seal' which all baptized Christians bear and which is here made miraculously visible. The incident is thus shown to be a symbolic enactment of a truth applicable to all Christians, namely their ability, once baptized, to terrify demons. As such, it plays its part in sustaining the typological patterns of the poem, which are primarily concerned with baptism.

A completely different set of issues is raised by Douglas Moffat's 'The Manuscript Transmission of the OE *Soul and Body*' (*MÆ*). Moffat notes that l. 14 in the Vercelli version has 'acenneda', which needs to be emended to

'ancenneda', and that there is also an error at this point in the Exeter Book manuscript, 'acenda', with a superscript *n* after the first *a*. The coincident error must be graphological, the omission of a macron, and the only reasonable explanation for it must be that the error was already present in a common written exemplar. Moffat provides an answer to a small textual problem but leaves us with larger and more disturbing questions to ponder: if the variations evident in the two versions of *Soul and Body* have arisen within a written tradition, what authority can be given to OE verse extant in a single copy, and with what justification can we subject the texts to close scrutiny of individual words and patterns of words?

8. The Exeter Book

It is appropriate to begin the section on the Exeter Book with a paper dealing with the history of the manuscript. D. S. McGovern, in 'Unnoticed Punctuation in the Exeter Book' (*MÆ*) makes a careful analysis of the dry-point punctuation between ff. 14r and 44v, and argues strongly that the marks were added in the eleventh or twelfth centuries by one or more readers who had some appreciation of the metrical structure of the verse and a better understanding of the text than the post-Reformation annotators. McGovern concludes with the tantalizing thought that a closer examination of this manuscript and others may reveal more dry-point punctuation and so teach us something about the uses of manuscripts containing OE during the eleventh century and later.

The other publications that are to be reviewed are concerned with the interpretation of the poems themselves, but the survey is incomplete without reference to section 4 above. Several of the books commented upon there make a significant contribution to the year's work on the Exeter Book poems²¹⁻²⁷.

Alexandra Hennessey Olsen's *Guthlac of Croyland. A Study of Heroic Hagiography*⁴⁵ falls into three parts: a study of *Guðlac A*; a study of *Guðlac B*; and a study of both poems together as an imaginative unity. The study of each poem separately is unexceptional. *Guðlac A* is shown to be more joyful and positive than *Guðlac B*, and to present an argument in favour of the monastic life. The more sombre *Guðlac B*, on the other hand, is shown to be concerned with the postlapsarian life of sinful man; the cyclical patterns of human history are illustrated through the microcosmic example of *Guðlac* himself. Since the two poems can be seen to be complementary in tone and didactic aims, there may be some benefit in reading them consecutively as the compiler of the Exeter Book anthology encourages one to do. It is, however, too big a step to argue as Olsen does, that once anthologized they were intended to be read as an imaginative unity. The Exeter Book is a codex which shows some degree of internal organization by broad subject-matter, but in the case of the *Riddles* or the *Christ* poems, for example, one cannot claim imaginative unity just because the poems are sensibly grouped. It may be that in juxtaposing the two *Guðlac* poems the anthologist was influenced by the hagiographical model of *vita* and *passio* but, if so, it can more justly be interpreted as evidence of his tidy-minded common sense than of inspired literary artistry.

45. *Guthlac of Croyland. A Study of Heroic Hagiography*, by Alexandra Hennessey Olsen. UPA. pp. x + 161. hb £20.50, pb £9.50.

Before moving on to books on other poems, it is convenient to take note of the one article published on *Guðlac* in 1983. Arthur Groos, in 'The "Elder" Angel in *Guthlac A*' (*Anglia*), teases out the Christian traditions that lie behind the description of the guardian angel as one who 'hafað yldran had' (l. 4). The phrase is ambiguous in that it potentially conveys senses of greater age and greater rank. As Groos shows, both are relevant here. That the angels were traditionally thought to have been created before men can easily be demonstrated; that they were regarded as having seniority in status is less easy to demonstrate but, on the basis of a range of medieval texts, Groos argues that man, having been created nearly equal to the angels, fell from Paradise to a lower station, from which he has the potential to be redeemed through Christ and to become the angels equal, a potential that is fully realized in the life of the saint. Groos concludes, therefore, that the appearance of the ambiguously 'elder' angel at the outset reminds the audience of the whole pattern of salvation history, of which the saint's life is but a type.

Two books on the riddles have followed each other in close succession. F. H. Whitman's *Old English Riddles*⁴⁶, published in 1982, verges on being an edition but, since the author felt that in many respects he could not add to Tupper's work, it lacks some of the apparatus that one would normally expect to find: there is no textual commentary and no glossary, and the riddles themselves, with an English translation, are printed as an appendix. Furthermore, as Whitman admits, scant use is made of the scholarly material published in the past decade, since the book was drafted several years ago. Points in its favour are its sober and reliable translation, its useful bibliography, Whitman's comments on the uneven quality of the OE riddle corpus, and his judicious questioning of Dietrich's claims for Latin sources. Less happy is his chapter on 'Exegesis in the Old English Riddles', where his case for applying exegetical interpretation rests on his exhaustive examination of two riddles only. He is guilty, too, of repeating uncritically the theory that sporadic glosses in Anglo-Latin manuscripts (in this case manuscripts containing Anglo-Latin riddles) indicate their use as textbooks. For the rejection of this theory, see the articles by Lapidge and Page, noted above, pp. 79–80.

In contrast to Whitman's book, Craig Williamson's *A Feast of Creatures. Anglo-Saxon Riddle Songs*⁴⁷ has a limited amount to offer the serious scholar, despite the fact that his translations are supported by the apparently scholarly apparatus of introduction, notes, and commentary. The obvious purpose of the book is to popularize what might be thought to be an esoteric genre and to show that OE literature is neither impossibly abstruse nor culturally isolated. In the translations themselves this is achieved by producing modern English versions that are adaptations of the originals, rather than translations in the traditional sense, and it is no doubt for the ingenuity and inventiveness displayed, rather than for textual accuracy, that Williamson's book has received the 1983 Columbia University Translation Center Award. Anglo-Saxon scholars may well be entertained by the translations, but they are not likely to be informed by them. The same holds true for the commentary, which

46. *Old English Riddles*, by F. H. Whitman. CFA (1982). pp. xii + 236.

47. *A Feast of Creatures. Anglo-Saxon Riddle Songs*, trans. with intro., notes, and commentary by Craig Williamson. Scholar. pp. xii + 230. £17.50.

can only be described as a virtuoso display of Williamson's wide reading. A sampling of a few pages reveals references to Aristophanes, the Book of Malachi, Gregory Nazianzenus [*sic*], Radbod of Utrecht, John Dryden, Ted Hughes, Pliny, Chaucer, Shakespeare, Herbert, Yeats, and William Carlos Williams. It is by such associations that the OE riddles are made to seem accessible, and one must at least admire Williamson for attempting his popularization with a considerable degree of flair and panache. In truth, the notes will help the scholar little. The introduction, however, is of somewhat greater value, and anyone with a serious interest in the riddles will find it useful to read it through. There are some stimulating comments on the origin and definition of the riddles and on the effect of the gap between the highlighted vehicle and the hidden tenor of the image that is at the heart of every riddle. As Williamson demonstrates, it is the gap that produces the paradox and gives the clue to the solution. *A Feast of Creatures* is undoubtedly a book for the sophisticated general reader. Anglo-Saxonists who dip into the introduction are hereby warned that the corpus they are being invited to consider is archly described as 'skin songs in a holy house' (p. 5).

The edition of *The Old English Riming Poem* by O. D. Macrae-Gibson⁴⁸ is unmistakably aimed at the serious scholar and is to be welcomed as a well-balanced examination of a poem that is usually discussed only in relation to its metrical form. The text is carefully edited, there is a good glossary, and the introduction provides a detailed and judicious discussion of manuscript, date, dialect, literary form and structure, previous scholarly treatments, and rhyme in OE. There is also an eighteen-page commentary and an annotated bibliography which, being so limited, vindicates the sustained treatment given to the poem in this new edition. My only reservation concerns the translation. The language of the poem is undoubtedly difficult, but once help has been given in the form of introduction, notes, and glossary, it is questionable whether the user of the edition will be helped or hindered by seeing puzzling turns of phrase in the 'modern English' rendering on the facing page.

The final item in this year's account of work on the Exeter Book poems is a short note in *Expl*, 'The Old English *Physiologus*', by Bruce Ross. Our attention is drawn to the fact that the whale lures his prey by exuding fragrance, a detail which reverses the traditional association of fragrance and holiness. Ross notes that the standard iconography is found in *Christ and Satan*, *Guðlac*, and *Panther*, and he argues that in undermining the traditional imagery the beast in *The Whale* is shown to be violating the idea of salvation itself.

9. Other Poems

I begin this section by referring to a 1981 publication not noted earlier in YW: Maureen Halsall's *The Old English 'Rune Poem': a critical edition*⁴⁹. The introduction is in effect a miniature handbook on the origin, development, and use of runes and rune poems, in addition to being a critical analysis of the *Rune*

48. *The Old English Riming Poem*, ed. by O. D. Macrae-Gibson. Brewer. pp. viii + 66. £9.50.

49. *The Old English 'Rune Poem': a critical edition*, ed. by Maureen Halsall. McMaster Old English Studies and Texts 2. Utor (1981). pp. x + 197. \$22.50.

Poem itself, which the editor believes may have been written in the Winchester area in the mid tenth century. There is a good bibliography, an analytical glossary, and explanatory notes which have interesting information on runic names, although it is here, in the notes, that the edition occasionally lapses into a rather laboured pedantry. That apart, the publication makes a worth-while contribution to the study of this intriguing poem.

Important though the *Rune Poem* is, it is *The Battle of Maldon* that is the most commonly read of all the poems outside the major codices. The Scandinavian elements in it have been used as evidence for composition in the 1020s or 1030s, during the reign of Cnut. But, as Cecily Clark points out, in a modestly titled paper, 'On the Dating of *The Battle of Maldon*: Certain Evidence Reviewed' (*NMS*), we may reasonably suppose that the poem originated in the region of Byrhtnōð's main connections and, if that assumption is correct, it was composed in what had been the southern Danelaw, an area that was strongly influenced by Scandinavian settlers, linguistically and culturally, long before the reign of Cnut. Clark believes, therefore, that the Scandinavian elements in the poem are reflections of the region's hybrid culture and are devoid of chronological implications. Apart from re-opening the question of the dating of one of the most famous of OE poems and undermining a hypothesis that is rapidly hardening into fact, Clark's paper is valuable for its analysis of the use of *eorl* and its examination of personal names in texts from the eastern counties. It is, in sum, an important contribution to our understanding of the mixed culture that prevailed in much of pre-Conquest England.

Judith, as usual, has also been the subject of an article this year. Hugh Magennis, in 'Adaptation of Biblical Detail in the Old English *Judith*: The Feast Scene' (*NM*), shows that in adapting the biblical account of Holofernes' feast, the OE poet deliberately created an ironic inversion of the Germanic ideal so that the episode serves as an indictment of Assyrian society. The distinction between good and evil in the OE *Judith* is also sharpened, as Magennis notes, by adaptations in the presentation of Judith herself, most notably in the Anglo-Saxon poet's decision to absent her from the feast, and by his avoidance of any suggestion that she acted her part over a long period with seductive duplicity. In the poem the heroine is unequivocally portrayed as the innocent victim of a depraved man.

Interest in Bede's *Death Song* is not sustained by its intrinsic worth, but by its association with the greatest Anglo-Saxon scholar. Michael W. Twomey's 'On Reading Bede's *Death Song*. Translation, Typology, and Penance in Symeon of Durham's Text of the "Epistola Cuthberti de Obitu Bedae"' (*NM*) examines the earliest WS account of the poem in its context of Symeon of Durham's *Historia Dunelmensis ecclesiae* in an attempt to discover what at least one early-twelfth-century reader made of it. Symeon's Latin translation has often been criticized for its inaccuracy; but Twomey argues that Symeon was acting deliberately in order to emphasize the latent penitential aspect of the poem. In the second half of the paper Twomey argues that the account of Bede's death in the *Epistola Cuthberti* is a conscious effort to present him as a penitent and as a monastic saint modelled on Gregory the Great. That the *Epistola* should attempt to cast Bede in a hagiographical mould is unexceptional. Whether Symeon was recasting the *Death Song* seems to me to be less clear. A penitential emphasis is already present in the OE text, and the phrasal

differences that Twomey notes may be nothing more than Symeon's attempt to express in a different language the cryptic phraseology and ambiguous syntax of the somewhat gnomic original.

There are two articles on metrical charms with which to conclude. Marion Amies, in 'The Journey Charm: A Lorica for Life's Journey' (*Neophil*), makes a case for the *Journey Charm* to be considered as a prayer for protection on the spiritual journey through life, rather than as a charm for protection on a literal journey. The two main strands in her argument are that the image of the turbulent spiritual journey was common in OE and used ambiguous vocabulary which can be paralleled in the charm, and that the charm has much in common with the language of *loricae*, such as the OE glosses to the *Lorica of Gildas*. Consideration of the poem from this point of view allows Amies to suggest interpretations of certain words and phrases that are puzzling if the poem is taken literally. Although the reading is generally persuasive, I must admit to some reservations because the poem's opening sounds rather less religious than the rest. Amies anticipates the objection and counters it by suggesting that it was originally a short pagan poem which took on 'Christian colouring' (p. 453) and was then extended to become a much more sophisticated charm-prayer.

Judith A. Vaughan-Sterling casts her net more widely in exploring the affinities between the metrical charms as a whole and the rest of OE poetry. In 'Anglo-Saxon Metrical Charms: Poetry as Ritual' (*JEGP*) she demonstrates that both types of composition are set off from everyday speech by similar techniques, and how they share certain cultural factors, such as allusions to stories and events of a legendary or historical past, the use of heroic imagery and vocabulary, and an acceptance of the supernatural. The metrical charms are usually viewed simply as fragments of a dead folk-culture. Judith Vaughan-Sterling's sensitive study has all the advantages of a fresh approach without the disadvantage of exaggerated claims that the charms are due for re-assessment as significant poetic works.

10. Prose

As usual, the quality of much of this year's work on OE prose is high, but before reviewing the 1983 publications, I wish to make some comment on three books that were not available to be included in the YW reviews of the past two years.

In 1981 Roland Torkar published a study of the OE translation of part of Alcuin's *De Virtutibus et Vitiis*⁵⁰, which Torkar believes can be dated to the reign of Alfred or to the early tenth century. The translation itself is extremely short, but the scope of Torkar's study is far greater than the small amount of edited matter would suggest. He makes a detailed examination of a number of manuscripts containing material relating to his main text and, in so doing, has much to say that is of interest to those concerned with legal and chronicle texts.

50. Eine altenglische Übersetzung von Alcuins 'De Virtutibus et Vitiis'. Kap. 20 (Liebermanns 'Judex'). Untersuchungen und Textausgabe. Mit einem Anhang: Die Gesetze II und V Aethelstan nach Otho B.xi und Add. 43703, ed. by Roland Torkar. Münchener Universitäts-Schriften. Philosophische Fakultät. Band 7. Fink (1981). pp. xxxii + 344. DM 48.

For readers with interests in homiletic literature there is study of the dissemination of the *De Virtutibus* particularly through the medium of vernacular writings. The focus is on the homilies of Anglo-Saxon England, although there is some reference to ON and OHG. It is difficult to do justice to a book that is so closely argued, but it certainly rewards its readers.

Another important publication in 1981 was Paul E. Szarmach's edition of homilies ix–xxiii in the Vercelli manuscript, which Elizabeth Palmer was able to note but not review in the report for 1982 (YW 63.67)⁵¹. It is astonishing to think that this is the first time that the homilies not printed by Max Förster (1932/64) have been published as a collection. The universal reaction has therefore been one of gratitude. Nevertheless, it must be said that this is an interim edition only. The introduction to the whole collection, a mere four pages, is avowedly only a summary of scholarship relating to the manuscript, and the individual homilies, although provided with their own introductions giving some information on variant texts, sources, and analogues, have no detailed commentary. There is also no glossary. The edition is valuable as a collection of texts, but we must still look forward to the day when a full edition of the Vercelli homilies is published.

The third book is *Syntax and Style in Old English. A Comparison of the Two Versions of Wærferth's Translation of Gregory's Dialogues*, by David Yerkes⁵². In the eleventh century Wærferth's original translation was still being copied and two of these manuscripts survive complete: Corpus Christi College Cambridge 322 and British Library Cotton Otho C.i. But in the same century the OE text was also systematically revised, the sole extant manuscript being Bodl. Hatton 76, which contains about three-quarters of Books I and II of the translation. Yerkes systematically compares the stylistic and syntactical features of these two versions and is able to identify a number of consistent changes made by the reviser which bring OE closer to post-Conquest grammatical and syntactical patterns than the original translation. Not only, therefore, does Yerkes produce evidence that many current features of English took shape in the tenth and early eleventh centuries, but he is also able to show, with some degree of precision, just how much English changed in a period which was certainly no greater than 175 years, and which may have been as short as sixty or seventy years.

Consideration of work produced in the reign of Alfred leads neatly into the first of this year's publications, 'King Alfred's Prose *Preface* to the Old English *Pastoral Care*, ll. 30–41', by Peter Orton (*Peritia*). This detailed and sensitive examination of one particular passage (the lineation is that of Whitelock's revision of Sweet's *Reader*) leads to a valuable re-interpretation of the tone of the whole letter and of the nature of Alfred's comments on the decline of learning. Orton's argument, based initially on Alfred's choice of *ieldra*, *stowa*, *ðiowa*, and *ciricean*, is that the passage is not about the decline of monastic learning, but about the decline within secular minsters. A further consideration of the phraseology and imagery of the passage leads Orton to

51. *Vercelli Homilies ix–xxiii*, ed. by Paul E. Szarmach. Toronto OE Series. UTor (1981). pp. xxiv + 101. \$27.50.

52. *Syntax and Style in Old English. A Comparison of the Two Versions of Wærferth's Translation of Gregory's Dialogues*, by David Yerkes. MRTS 5. SUNY (1982). pp. 109. \$11.

suggest that Alfred is recalling a period when the tradition of Latin learning was already moribund, but when possession of the rich legacy of the early church allowed a specious air of continuity to be kept up. Alfred's appeal thus takes on a new dimension: many of the bishops to whom he was writing must have been responsible for the decline referred to, and for this they are tactfully rebuked. The case that Orton makes is firmly based on the text and accounts for many of the apparent contradictions that have often been commented upon. The *Preface* is not a statement solely or even primarily about the immediate effects of Viking attack, but is about problems that Alfred recognized to be quite deeply rooted in the English church.

The controversial translation of the Latin 'mihi cantare habes' (m-type manuscript) or of 'cantare habes' (c-type manuscript) in the OE *Bede* is the subject of a textual note by Raymond J. S. Grant, 'Bede's *Mihi Cantare Habes* Revisited' (*NM*). He notes that the translator probably used a c-type text, without 'mihi', and that OE 'me', which occurs in all but one manuscript, is probably not original. He then goes on to examine the other manuscript variation, between 'meaht' and 'miht', and concludes that the emendation 'me aht singan' should be rejected in favour of 'þu meaht singan'.

The *Old English Martyrology* is also a text that is now usually attributed to the ninth century, the sources of which are steadily being identified by J. E. Cross. This year has seen the publication of four more of his articles. In 'The *Passio S. Laurentii et Aliorum*: Latin Manuscripts and the *Old English Martyrology*' (*MS*) he attempts to identify the martyrologist's sources for St Lawrence (10 August) and the saints often associated with him: Abdon and Sennen (30 July); Sixtus II (6 August); Romanus (9 August); Hippiolytus (13 August); Irenaeus and Abundius (26 August); Tryphonia (18 October); the Forty-six Soldiers (24 October); and Cyrilla (28 October). Cross shows that the OE writer probably used some recension of the so-called 'long' *Passio*, which was in existence by the second quarter of the ninth century. There are implications here for dating, but the article is also a valuable reminder of the need to consult unpublished Latin texts, since Professor Cross's deductions could not have been made with confidence from the texts of the *Passio* currently in print. In 'Cosmas and Damian in the *Old English Martyrology*' (*N&Q*) he compares the OE notice for these two saints with the version in the *Acta Sanctorum*, identified by Herzfeld as the main source. As Cross demonstrates, there are differences of detail in the OE, but nothing that was not available in manuscripts written in the first half of the ninth century. Another short paper, 'Columba of Sens in the *Old English Martyrology*' (*N&Q*), confirms that the source used by the OE writer was available in manuscripts of the ninth century or earlier. The *Bibliotheca Hagiographica Latina* (*BHL*) distinguishes two *passiones* for this saint, *Passio* 1 (with four subdivisions, *BHL* 1892-5) and *Passio* 2 (*BHL* 1896). A detailed comparison with the OE leads Cross to conclude that the Anglo-Saxon compiler used a text of *Passio* 1, either *BHL* 1892 or 1894, or possibly a variant of 1893, as yet unseen by Cross. 'Euphemia and the Ambrosian Missal' (*N&Q*) shows that Herzfeld was correct in identifying the major source for St Euphemia as *Passio* 1 (*BHL* 2708), but that the OE notice includes a detail not in the variant texts of the *passio* contained in manuscripts from the eighth to the tenth centuries. Cross finds the detail in the *praefatio* to the Ambrosian Missal, but this discovery raises the larger issue of whether the OE writer had direct access to a

version of this missal, or whether he used a mixed missal of a type circulating in the ninth century.

The ninth century is also when the *Anglo-Saxon Chronicle* began to take shape in the form, or forms, that we now know it. Not long ago, D. S. Brewer announced an ambitious project for publishing twenty-three volumes over a period of some ten years which would form a collaborative edition of this complex work. With the publication of Simon Taylor's edition of Ms. B (British Library Ms. Cotton Tiberius A vi)⁵³, we see the beginning of the project's realization. Taylor's contribution is Volume 4 in the overall scheme but was the first scheduled for publication since Taylor had been working on it for some time before the collaborative edition was planned. If subsequent volumes are produced with the same degree of editorial care displayed here, scholars will be well served. So freely do we refer to the Chronicle that it is almost inconceivable that Ms. B has never been published separately. It is true that it contains no information not available elsewhere, but, as Taylor emphatically demonstrates, close study of a 'mere' variant can teach one a great deal. In this case, close scrutiny of its relationship with the C-text leads Taylor to conclude that the compiler of C had before him at Abingdon both B and B's exemplar, and that B was itself copied at Abingdon from an exemplar which also probably remained there. The Chronicle is a remarkable text for historians and for literary and linguistic scholars, and Taylor respects all these interests in his introduction. For linguists there is clear and impressively detailed phonological analysis, and a discussion of features of language and style which differentiate B from all the other versions. My own attention was caught by the comments on the treatment of non-Anglo-Saxon names (pp. cii-cvi), particularly the Celtic, where a comparison of name-forms in the different Chronicle manuscripts shows that, at different points in the Chronicle tradition, there was influence from both spoken and written forms of Irish. I was reminded of how much Janet Bately was able to learn from a study of the non-Anglo-Saxon name-forms in the OE *Orosius*. Clearly this is an area of philology that would repay close attention. Taylor's edition is an excellent contribution to an exciting and much needed project, and I look forward to future volumes with enthusiasm.

In a long and closely argued article in *Peritia*, 'Some Aspects of Annalistic Writing at Canterbury in the Eleventh and Early Twelfth Centuries', David Dumville re-examines the complex question of the interrelationship of the various versions of the *Anglo-Saxon Chronicle*, the status of the surviving manuscripts, and the question of their possible places of origin. His purpose in all this is to define the extent of chronicle-writing and chronicle-use in Canterbury around the year 1100, a period which he shows to have been extraordinarily active.

The interrelationship of the surviving Chronicle manuscripts is also the subject of Audrey Meaney's 'D: An Undervalued Manuscript of the Anglo-Saxon Chronicle' (*Parergon*). Ms. D is a version that scholars have more often condemned for carelessness than extolled for its importance, yet Meaney argues that, if only two manuscripts of the Chronicle were to have survived,

53. *The Anglo-Saxon Chronicle. A Collaborative Edition. MS B*, ed. by Simon Taylor. Brewer. pp. cxiv + 75. £19.50.

there would be much to be said for those two manuscripts being A (the earliest) and D.

The two most important articles on Ælfric this year are discussed above, pp. 77 and 82: M. R. Godden on the *De Temporibus Anni*, and Eric John on 'The World of Abbot Ælfric'. In addition to these, there is a further contribution by Ruth Waterhouse to her continuing study of the stylistic characteristics of the *Lives of Saints*. "'If You Can Talk With Crowds": Ælfric's Placement of *Gif*-Clauses in *Lives of the Saints*' (AUMLA). She makes a detailed analysis of his placement of conditional clauses introduced by *gif* in relation to its head-clause and concludes that, despite the surface simplicity of Ælfric's style, his careful manipulation and control of syntax is as important as his handling of diction in the influencing of the lay congregation's intellect and emotions. I regret that I have not been able to see Waterhouse's other 1983 publication, *The Triangular Clause Relationship in Ælfric's 'Lives of Saints' and in Other Works*⁵⁴.

Richard Kenneth Emmerson, in 'From *Epistola* to *Sermo*: the Old English Version of Adso's *Libellus de Antechristo*' (JEGP), analyses the difference between Adso's *Libellus* and its OE version, an anonymous work perhaps commissioned by Wulfstan and certainly associated with him in being in his 'commonplace book'. Emmerson shows that the OE translator was essentially a homilist and that he adapted his source, by omission and extension, to cater for the cultural distinctions between his audience and the more learned audience of Adso's original. Stylistically the OE translation is made into a rhetorical, hortatory sermon. In terms of subject matter the chief result of the adaptations was to make Antichrist more frightening and evil, to emphasize his personal threat, and to link him firmly with other eschatological events. Since Wulfstan's reference to Antichrist's incestuous origins derives from the vernacular tradition, not from Adso, Emmerson is able to make a correction to Bethurum's summary of Wulfstan's use of Adso in her edition of his homilies.

Tadeo Kubouchi's comparison of the rhythmical and alliterative styles of Ælfric and Wulfstan in 'A Note on Prose Rhythm in Wulfstan's *De Falsis Dies*' [sic] (*Poetica*) leads him to the inevitable conclusion that Wulfstan's style is the more emphatic. He attributes this difference to temperament and to the fact that Wulfstan was writing for spoken delivery to a large audience which, being in the heart of Scandinavian settlement, was not capable of coping with anything very abstruse.

L. Michael Bell notes a reference to 'Hel our queen' in the ON *Bartholomaeus saga postola* and, in "'Hel Our Queen": An Old Norse Analogue to an Old English Female Hell' (HTR), suggests that this female personification is analogous to 'seo hell' in the OE *Gospel of Nicodemus*, who engages in a memorable *flyting* with Satan. Both texts personify, of that there is no doubt, but Bell sidesteps altogether the fundamental question of whether gender is in itself a mark of personification. He notes that 'seo hell' shows a sex-change from the 'Infernus' of the Latin *Nicodemus*, and that the ON version of the same text 'personifies' hell in the neuter ('þat helviti'). But what else could the writers do? *Infernus* is masculine, *hel(l)* feminine, and *herviti*

54. *The Triangular Clause Relationship in Ælfric's 'Lives of Saints' and in Other Works*, by Ruth Waterhouse. American Univ. Stud. ser. 4, Anglo-Saxon Language and Literature 1. Lang. pp. vii + 112. pb \$12.10.

neuter. In each case the figure is personified, but our perception of them as personifications is independent of the grammatical imperative in each language. *Bartholomaeus saga* is a different case altogether. This hell-figure is deliberately conceived as female, but the references provide a shocking testimony to the blasphemous perversions of the devil's realms and do not characterize the regions of hell in general. As Bell notes, there is no further reference to the figure elsewhere in the saga. There is enough in Bell's paper to suggest that it would be worth making a more extensive search for variation in ways of representing hell in north-west Germanic literature, but the particular case made out here is based on a false premise.

Neither Elizabeth Palmer last year nor I this have been able to see a copy of Raymond J. S. Grant's edition and translation of *Three Homilies from Cambridge, Corpus Christi College 41: The Assumption, St. Michael and The Passion*⁵⁵.

The ninth and tenth century Anglo-Saxon glosses to the *Blickling Psalter* have been re-examined by Philip Pulsiano and, with the aid of ultraviolet light, powerful magnifying lenses, and much patience, he has been able to decipher some new glosses not previously published, and to make corrections to some readings already in print. The results of this investigation are reported in 'A New Look at the Anglo-Saxon Glosses in the *Blickling Psalter*' (*Manuscripta*). James Rosier, in 'Old English Glosses in Norfolk Rolls 81' (*NM*), similarly publishes a small number of OE glosses that can be read only with great difficulty.

Willy Braekmann's 'Notes on Old English Charms II' (*Neophil*) follows Part I of his work on the charms, published in the 1980 issue of the same journal (*YW* 61.74). Here he turns his attention to the *wið cynla* charm and to the celestial letter brought by the Archangel Michael to the people of Rome when afflicted by dysentery. For each he proposes a number of emended readings based, in the case of *wið cynla*, on Latin parallels from the ME period and, in the case of the celestial letter, on a fifteenth-century Middle Dutch parallel, which is even more garbled and corrupt than the OE charm.

It would be inappropriate to conclude the survey for this year without noting the sad fact that in the past twelve months we have lost three Anglo-Saxon scholars of great distinction: Dorothy Whitelock, Neil Ker, and Angus Cameron. No one reading this chapter will need to be reminded of the extent to which their work has advanced our knowledge of the history, literature, and language of the Anglo-Saxons, and how much we shall continue to be in their debt long into the future.

55. *Three Homilies from Cambridge, Corpus Christi College 41: The Assumption, St. Michael and The Passion*, ed. and trans. by Raymond J. S. Grant. Ottawa (1982).

Middle English: Excluding Chaucer

T. P. DOLAN, A. J. FLETCHER, and S. POWELL

The chapter has eleven sections: 1. General and Miscellaneous Items; 2. Alliterative Poetry; 3. The Gawain-Poet; 4. Piers Plowman; 5. Romances; 6. Gower, Lydgate, and Hoccleve; 7. Middle Scots Poetry; 8. Lyrics and Miscellaneous Verse; 9. Malory and Caxton; 10. Other Prose; 11. Drama. Sections 1, 4, and 10 are by T. P. Dolan; 3, 8, and 11 by A. J. Fletcher; and 2, 5, 6, 7, and 9 by S. Powell.

1. General and Miscellaneous Items

Pride of place in this section must go to the late Elizabeth Salter's *Fourteenth-Century English Poetry: Contexts and Readings*¹ which amounts to a triumphant statement of her deep appreciation of medieval English poetry and also, incidentally, further underlines what we have all lost by her premature death. There are six chapters. The first indicates the varying standards by which the modern reader should judge medieval poets, each of whom merits his or her own level of appreciation. She then moves on to talk about the conditions and status of the poetry, in particular the language in which it was written – English, as opposed to French. In the next chapter she traces the places in England where these writers lived and worked and challenges simplistic assumptions about specific areas (for instance, 'the rather rigid division of alliterative and non-alliterative localities'). This leads on to a lively chapter on 'Alliterative Verse and *Piers Plowman*', which cleverly isolates Langland from his contemporaries, even though he 'is quintessentially a product of his disturbed age'. Similarly, Chaucer, who is dealt with in the next chapter, stands apart from contemporary poets, though he was indebted to many of the same sources as they were. She identifies the various qualities in *The Parlement of Foules*, among other poems, which are more fully realized in later works such as *The Knight's Tale*, which forms the subject of her final chapter, where she illustrates, more perceptively than perhaps any previous scholar, Chaucer's so-called 'debt' to Boccaccio. Derek Pearsall and Nicolette Zeeman are to be warmly congratulated for bringing this magnificent book to publication.

On several occasions in her book Elizabeth Salter uses the word 'Gothic' in relation to the literature of the period. This word seems to be the concept of

1. *Fourteenth-Century English Poetry: Contexts and Readings*, by Elizabeth Salter. Clarendon. pp. viii + 224. £19.50.

Derek Brewer's readable and spirited *English Gothic Literature*² but, perhaps for the obvious reason that it is impossible to define what the word means outside the field of architecture, the image remains a puzzle wherever it appears in the book – for instance, 'the new Gothic feeling for suffering, pity and love'; 'The *House of Fame* is a Gothic medley of mood'; 'Chaucer is truly Gothic in his liking for tension, debate, problems'. Langland, too, is spoken of as a 'Gothic poet'. Still, leaving aside the problems raised by the title, which is undeniably catchy, readers will thoroughly enjoy this book, from the first chapter on 'Continuations and Beginnings', to the final essay on 'The Re-making of English' after the Conquest. The book is aimed at the general reader, but everyone will be enlightened by the casual, off-hand remarks about the historical context, medieval pessimism, secular sexual love, Chaucer's 'moral neutrality', Langland's mind, which 'is not abstract enough for him to be an intellectual', allegory, typology, and a host of other relevant topics. *Ancrene Wisse*, the lyrics, the Gawain-Poet, Chaucer, Langland, the Drama, Malory, Caxton, and many other books and authors are discussed with magisterial discrimination. There is a useful chronological table at the end of the book, and also included are nineteen plates which, it must be said, do not seem to have very much to do with the text.

'To what extent was the culture of late mediaeval England a product of the court? Were kings like Richard II great patrons of the arts, as has often been assumed? Or was the influence on culture more diffuse?' These questions are answered, the last with an unambiguous 'yes', with great authority and conviction in a series of memorable papers edited by V. J. Scattergood and J. W. Sherborne under the title *English Court culture in the Later Middle Ages*³. Gervase Mathew's thesis in *The Court of Richard II* (1967) appears less and less tenable as each of the ten contributing scholars tackles a specific aspect of English Court culture. J. W. Sherborne lucidly introduces the papers in the first essay, and he is followed by V. J. Scattergood's discussion of 'Literary Culture at the Court of Richard II', based on a cautious and persuasive analysis of ownership and readership of specific books at court. He adds two short appendixes, one on the contents of Ms. Bodley 581, and one on the literary tastes of late-fourteenth-century merchants. Maurice Keen writes on 'Chaucer's Knight, the English Aristocracy and the Crusades' with half an eye throughout on Terry Jones's striking study (YW 61.107). Keen describes the records of three fourteenth-century Court of Chancery cases and shows that four out of the six families involved in them had crusading experience – in other words, crusading cannot be regarded as out-dated or disreputable at that time. Nicholas Orme writes engagingly on 'The Education of the Courtier' in secular households, schools, the inns of court, and elsewhere. He notes that 'medieval education . . . was less distinct from life in general than it has since become'. In a chapter entitled 'The *Familia Regis* and the *Familia Cupidinis*' Richard Firth deals with the evidence which he describes as 'far from unambiguous' for the reality of the court of love tradition. Denton Fox gives a perceptive account of 'Middle Scots Poetry and Patrons' at court. Next, in an

2. *English Gothic Literature*, by Derek Brewer. Macmillan. pp. xvi + 316 + 19 pls. hb £14, pb £4.95.

3. *English Court Culture in the Later Middle Ages*, ed. by V. J. Scattergood and J. W. Sherborne. Colston Research Society. Duckworth. pp. xii + 220 + 18 pls. £18.

absorbing paper, H. M. Colvin presents a fascinating review of 'The "Court Style" in Medieval English Architecture'. In a brilliant examination of the works of selected craftsmen and architects he dismantles the prevailing view of what constitutes a 'court style' and redefines it 'within somewhat narrower . . . and more intellectually acceptable limits than it has sometimes been allowed to assume in the past'. In yet another important paper J. J. G. Alexander surveys the surviving evidence of 'Painting and Manuscript Illumination for Royal Patrons in the Later Middle Ages'. The penultimate paper, by A. I. Doyle, who contributes a disarming essay on 'English Books In and Out of Court from Edward III to Henry VII', which features the work of John Shirley, among many others, admits a tendency 'to doubt a uniquely distinguishable influence of the royal court on the character of book-production in England'. Finally, Nigel Wilkins, with enviable succinctness, discusses 'Music and Poetry at Court: English and French in the Later Middle Ages'. It would be difficult to praise this book too highly – it will prove to be indispensable to students and scholars of fourteenth- (and fifteenth-) century English culture.

Piero Boitani and Anna Torti have edited the J. A. W. Bennett Memorial Lectures which were given at the University of Perugia between 1981 and 1982⁴. The introductory paper by Boitani in sparkling form presents 'Truth, Love and Grace in the B-Text of "Piers Plowman"' in the light of the writings of Augustine, Lombard, and Bonaventure: these three men formed part of the 'common heritage' of Langland and other thinkers. Anna Torti examines 'Aventure, Cnawying and Lote in "Pearl"'. Enrico Giaccherini's 'Gawain's Dream of Emancipation' seems rather fanciful in its symbolic interpretations (e.g. 'Circumcision' which leaves 'upon the flesh of the newly initiated some visible sign . . . is comparable with the scar Gawain has to bear as a memento'). Douglas Gray inimitably celebrates the way ME 'Songs and Lyrics' help to illustrate the 'picture' of fourteenth-century English literature. Peter Dronke, writing on 'Narrative and Dialogue in Medieval Secular Drama', includes an important section on *Dame Sirith* and the *Interludium de clerico et puella*. In a comprehensive paper Agostino Lombardo looks at 'English Medieval Drama' from a liturgical point of view. Jörg O. Fichte discusses 'The Middle English Arthurian Romance: The Popular Tradition in the Fourteenth Century'. Derek Brewer discovers 'a striking vein of modernistic rationalism' in his chosen author in his paper on 'Arithmetic and the Mentality of Chaucer'. Jill Mann persuasively draws our attention to the important motif of 'Parents and Children in the "Canterbury Tales"'. Anthony C. Spearing also considers Chaucer in his interesting paper on 'Chaucerian Authority and Inheritance' in which he discusses human and literary fatherhood. In the final paper in the volume, John Norton-Smith neatly exemplifies the range of Professor Bennett's interests by writing on 'King Lear and Volpone'. All in all, the volume makes a stimulating memorial to an accomplished and very sadly missed scholar.

Bertil Sandahl has brought out Volume 3 of his invaluable work on ME sea terms⁵ (YW 39.52). This one deals with Standing and Running Rigging. In his

4. *Literature in Fourteenth-Century England. The J. A. W. Bennett Memorial Lectures, Perugia, 1981–1982*, ed. by Piero Boitani and Anna Torti. Tübingen Beiträge zur Anglistik 5. Narr/Brewer. pp. 222. pb £15.

5. *Middle English Sea Terms*. Vol. III: *Standing and Running Rigging*, by Bertil Sandahl. SAU 42. Uppsala (1982). pb.

introduction he notes what he calls the two great innovations during the ME period: 'the replacement of the galley by other types of craft in the first half of the 14th century, and the subdivision of the sail plan in the early 15th century'. He lists 141 words, of which 'about 65' are not recorded in *OED* or occur in a sense not recorded elsewhere. It runs from 'backstay' to 'yongfrow'. Nine of the appendixes contain extracts from a selection of the administrative documents he has used as sources. The tenth appendix consists of extracts from Wace's *Roman de Brut* and two Anglo-Norman romances (*La vie de Saint Gilles* and *La vie Seint Edmund le rei*). Following these he presents a series of tables giving details of documents containing rigging terms, and lists of relevant vessels. His bibliography supplements those of Volumes 1 and 2.

Leonard J. Bowman has edited a collection of papers given at Kalamazoo in 1980 which deal with the topic of *Itinerarium: The Idea of a Journey*⁶. The editor notes that his volume presents a series of perspectives which are diffuse, to say the least: Bowman contributes the first paper on '*Itinerarium*; The Shape of the Metaphor' and he is followed by Paul Grimley Kuntz on 'Augustine: *From Homo Erro to Homo Viator*', Theodore L. Steinberg on 'Yehuda Halevi: *Itinerarium ad Sion*', James Lamse on 'Hartmann von Aue's Crusade Poem "*Swelth Frowe Sendet ir lieben man*"', Leonard J. Bowman on 'What Kind of Journey is Bonaventure's *Itinerarium*?', Ewert H. Cousins on 'Bonaventure and Dante: The Role of Christ in the Spiritual Journey', Andrew N. Woznicki on 'St. Thomas on Wisdom, Order and God: *Via Ascensionis et Descensionis*', Lia L. Cofresi on '*Itinerarium Sacri Amoris*: The Road to Good in Ramon Llull's *Blanquerna*', M. Lucy Del Mastro on 'Walter Hilton's *Scale Perfectionis*: A Circular Stairway', Marion Leathers Kuntz on 'The Idea of Journey as *Restitutio* in the Thought of Guillaume Pastel', and Paul Grimley on 'Man the Wayfarer'.

Lawrence D. Roberts has edited a series of papers, *Approaches to Nature in the Middle Ages*⁷, which were first delivered in 1976. B. F. Huppé writes on 'Nature in *Beowulf* and *Roland*', Winthrop Wetherbee on 'Some Implications of Nature's Femininity in Medieval Poetry', Dorothy Glass on '*In Principio*: The Creation in the Middle Ages', Robert A. Koch on 'The Origin of the *Fleur-de-lis* and the *Lilium Candidum* in Art', James A. Weisheipl on 'Aristotle's Concept of Nature: Avicenna and Aquinas', and John E. Murdoch on 'The Analytic Character of Late Medieval Learning: Natural Philosophy without Nature'. Each of the papers is followed by a comment from another scholar. It would have been a more helpful collection of essays if it had been possible to publish it closer to the year in which the papers were first delivered, as the end-note, which draws attention to later studies by the participants, indicates.

In the following year, 1977, the Eleventh Annual Conference concerned itself with the Black Death and its impact⁸. Nancy Siraisi's introductory paper

6. *Itinerarium: The Idea of a Journey. A Collection of papers given at the Fifteenth International Congress on Medieval Studies, Kalamazoo, Michigan, May, 1980*, ed. by Leonard J. Bowman. SSELER 92:9. USalz. pp. ii + 234. pb.

7. *Approaches to Nature in the Middle Ages. Papers of the Tenth Annual Conference of the Center for Medieval and Renaissance Studies*, ed. by Lawrence D. Roberts. MRTS 16. CMERS (1982). pp. xiv + 224 + 32 illus. pb \$15.

8. *The Black Death: The Impact of the Fourteenth-Century Plague. Papers of the Eleventh Annual Conference of the Center for Medieval and Renaissance Studies*, ed. by Daniel Williman. MRTS 13. CMERS (1982). pp. 160. pb \$13.50.

describes the volume as 'an interim report on the state of Black Death Studies'. There are six essays: 'The Black Death: The Crisis and Its Social and Economic Consequences' by J. M. W. Bean, 'The Plague as a Key to Meaning in Boccaccio's *Decameron*' by Aldo S. Bernardo, 'Al-Manbijī's *Report of the Plague*: A Treatise on the Plague of 764–65/1362–64 in the Middle East' by Michael Dols, 'The Black Death and Western European Eschatological Mentalities' by Robert E. Lerner, 'Aspects of the Fourteenth-Century Iconography of Death and the Plague' by Joseph Polzer and 'Pestilence and Middle English Literature: Friar John Grimestone's Poems on Death' by Siegfried Wenzel. The final paper, by Wenzel, is perhaps the most useful for students of ME literature. He compares the poems which occur in Grimestone's *Commonplace Book*, written in 1362, with some poems written before the Black Death in the *Fasciculus Morum* (c. 1300).

A. J. Fletcher, writing on 'The Authorship of the *Fasciculus Morum*: A Review of the Evidence of Bodleian MS Barlow 24' (*N&Q*), convincingly argues that the Robert Selk suggested by S. Wenzel as the author of the *Fasciculus* is not the same Selk who compiled the second of the two sermon cycles in BL Ms. Barlow 24.

In the collection of essays celebrating the work of the incomparable Norman Davis⁹, Anne Hudson contributes an interesting paper entitled '"No newe thyng": The Printing of Medieval Texts in the early Reformation Period', that is, during the reigns of Henry VIII and Edward VI. Her examination of selected texts reveals a remarkable conservatism in the sixteenth-century handling of the medieval material. Her final remarks about Crowley's editions of *Piers Plowman* have apparently failed to take account of the important work of John N. King (see YW 57.67–8, 59.86).

T. P. Dolan, writing on 'Traditional and Innovative Perspectives on FitzRalph in the Fifteenth Century' (*Fifteenth-Century Studies*), attempts to discriminate between antimendicancy as a literary topos and antimendicancy as a genuine grievance among secular priests, and goes on to examine the ways in which the Archbishop's controversial views on the friars and, in particular, his interpretation of the vexed question of Dominion and Grace, were remodelled into revolutionary thoughts by Lollards and Hussites after his death. By the middle of the sixteenth century FitzRalph was, like Wyclif, identified as a man who had anticipated the Reformation.

2. Alliterative Poetry

Two important articles deal with the ever-present themes of the continuity and the unity of alliterative poetry. In 'Survival and Revivals of Alliterative Modes' (*LeedsSE*) the late J. A. W. Bennett argues for the continuity of the corpus right through to the early sixteenth century—even in Chaucer's day 'the main drift, the dominant trend, of vernacular verse was towards alliteration, with tail rhyme a very poor second'. When it died, alliteration 'did not die from disuse, but from being overdone' by the Northern and Scottish poets. Its death was then so complete that our own century is for Bennett the only one that

9. *Middle English Studies presented to Norman Davis in honour of his seventieth birthday*, ed. by Douglas Gray and E. G. Stanley. Clarendon. pp. 288 + 1 leaf of plates. £35.

deserves the title 'alliterative revival'. In the course of a long article on 'The Unity of Middle English Alliterative Poetry' (*Speculum*), David A. Lawton intersperses his defence of the concept of unity in alliterative poetry with brief but stimulating comments on the importance of *Piers Plowman* in the success of the alliterative form and on the possible origin of the poetry in catechetic and penitential prose sources.

In 'The historiography of romance and the alliterative *Morte Arthure*' (*JMRS*) Lee W. Patterson writes interestingly on the relationship of history to literature, particularly in the stories of Troy and of Arthur ('the past is rendered not as a process that has its own temporality, but as a storehouse of disconnected and timeless *exempla*'). A tantalizingly brief glance at *Troilus and Criseyde* leads into a long and variably convincing analysis of the alliterative *Morte Arthure*, in which Patterson concentrates on the two major additions to the poem, Gawain's foraging expedition and the wheel of Fortune. Comparison with the sources reveals for Patterson a preoccupation with the tragic failures of the past repeated in the present – the Arthur story is chosen by kings because of, not despite, his tragic end. 'As a royal apologetics, these moments aim not at elevation but sympathy: it is less the king whom we are to admire than the man who must be king whom we are to pity.'

Elizabeth Porter condemns recent critical opinion in 'Chaucer's Knight, the Alliterative *Morte Arthure*, and Medieval Laws of War: A Reconsideration' (*NMS*) and argues convincingly from both contemporary and modern historical evidence. In tackling Terry Jones's view of the Knight, in particular, her argument, however, shows some signs of skimpiness and tendentiousness which her forthcoming doctoral thesis will doubtless resolve.

Also on the subject of the *Morte Arthure*, Mary Hamel publishes a very full survey of 'Scribal Self-Corrections in the Thornton *Morte Arthure*' (*SB*).

V. J. Scattergood defends 'The Parlement of the Thre Ages' (*LeedsSE*) against its many critics and argues for 'a coherence of strategy, an acute verbal awareness, and a maturity of stance'. Of the various symbolic, exegetical, and empirical interpretations of the prologue in relation to the rest of the poem, Scattergood favours the empirical, and a sensitive reading of the poem illustrates his view that 'the narrator's experiences in the prologue and the argument he dreams about teach him the meaning of mortality, and alert him to his own human insecurity'.

In a note on 'The Dominicans and Their Banner in *Wynnere and Wastoure*' (*N&Q*) N. R. Havelly identifies two metaphors in the banner carried by the Dominicans in Winner's army and suggests that 'irony here is signalled not by obvious reference to defects [as in the case of the other three orders] but by exaggerated deference to their pretensions'.

3. The Gawain-Poet

This year has seen a very modest harvest. In 'Toulouse: A Note on Cleanness 1108' (*N&Q*) H. McElaney argues that there is no justification for the emendation of Toulouse to Toledo in this line from *Cleanness*, both from a thematic point of view within the poem, and also because there is ample historical evidence establishing Toulouse as a known centre for cutlery manufacture from the thirteenth century on.

M. Rigby illustrates interesting parallels between '“Sir Gawain and the

Green Knight" and the Vulgate "Lancelot" (MLR), and plausibly claims that the Gawain-poet knew some 'long' version of the Vulgate *Lancelot*, modifying and selecting it to suit his purpose.

4. Piers Plowman

Myra Stokes concentrates on the doctrine of sin and atonement, justice and penitential theory, as perceived by Langland, in her stimulating book entitled *Justice and Mercy in Piers Plowman*¹⁰. Although she subtitled her study as 'A Reading on the B Text *Visio*' she has much to say in the epilogue and elsewhere about the *Vita* and draws many illuminating parallels between the *Visio* and the *Vita* (e.g. on the theme of tillage in VI and XIX). She presents a close analysis of the Prologue and the following Passus from which emerges her contention that Langland postulates a compatible relationship between God as dispenser of Justice and God as dispenser of Mercy. This, for Stokes, is the problem addressed by Langland in the Pardon scene. Piers himself perceives the compatibility between sin and atonement, whereas the Dreamer finds it very difficult to recognize the operations of God's court, in which sin is regarded as the crime, and atonement as the sanction. The explanation is that neither the implacable God of the Old Testament nor the merciful God of the New should be the sole authority for thinking Christians to govern their life by. Hence, Langland's disdain for the friars, whose conciliatory approach to sin simply lulls the conscience. Indeed, there are similarities between Langland's God and Milton's God (mentioned by the author on p. 12), although a very fine recent study (not mentioned in her bibliography) makes a good case for the view that Milton is defending God's justice and goodness: see D. R. Danielson, *Milton's Good God, A Study in Literary Theodicy*, Cambridge, 1982 (YW 63.216). Dr Stokes ends with a useful bibliography which, curiously, refers to the old edition of Dunning's interpretation of the A-text (YW 18.95–7) rather than to the new, revised edition (YW 61.82–3). Her book is to be warmly recommended, and she should be encouraged to expand her epilogue into a full-scale treatment of mercy and justice in the *Vita*.

All Langland scholars will be disturbed, probably for the better, by a recent book entitled *Piers Plowman: The Z Version*¹¹, by A. G. Rigg and Charlotte Brewer, who have edited what they believe to be a copy of a version written before the A-text. It is preserved in the hitherto slighted Ms. Bodley 851, dated sometime between 1376 (or earlier) and 1388. The Z version lacks long passages found in A (e.g. A III 34–89) but includes many unique passages not in the A (e.g. Z II 163–70: a resumé of the action in the Meed–False marriage). The language is West Midland; the manuscript was probably completed and written in Oxford; and the Z-text occurs on ff. 124r–39r, written in 'hand X' (probably John Wells, scholar and later *prior studentium* of Gloucester College, Oxford). The Z-text extends from the Prologue to Passus VIII (= A VIII 88). The editors take us engagingly and lucidly through the arguments on which they base their hypothesis, and tell us that they regard Z's peculiarities

10. *Justice and Mercy in Piers Plowman. A Reading of the B Text Visio*, by Myra Stokes. CH. pp. vi + 296. £17.95.

11. *William Langland Piers Plowman: The Z Version*, ed. by A. G. Rigg and Charlotte Brewer. Studies and Texts 59. PIMS. pp. x + 138. \$11.

as likely proof that it represents Langland's partial revision of his first draft of the poem. After printing the text they supply an appendix on the language, dealing in turn with the morphology, phonology, vocabulary, style, and syntax. The final section of this very handsome and beautifully produced book is devoted to a concordance table showing the main difference in the narratives of Z, A, and (less precisely) B.

In a paper on 'Administering Shrift in *Piers Plowman*' (*N&Q*) T. P. Dolan notes that penitents such as Lady Mede would not have had to tell their sins through a grille to the priest (B III 35–7): direct physical contact, with all its attendant dangers, was possible until the confession-box was invented in 1565. A. V. C. Schmidt has written a lively, informative, and useful article on '*Lele Wordes* [XVI 6] and *Bele Paroles* [XV 115]: Some Aspects of Langland's Word-Play' (*RES*). He centres his analysis on B Passus XVI 108–10a, about which he has some severe things to say concerning the Kane–Donaldson emended reading, and on B Passus XX 347–8, on which he erects a remarkable interpretation of Langland's words of healing and salvation.

Discussing also Holy Church's striking words about chastity (in B I 188–9) in an article entitled 'Langland, Chrysostom and Bernard: A Complex Echo' (*N&Q*), A. V. C. Schmidt suggests that Langland's immediate source may have been a passage in St Bernard's Epistle 42, the *Tractatus de Moribus et Officio Episcoporum*, rather than Chrysostom's interpretation of the lamp and oil in the parable of the wise and foolish virgins in Matthew 25.1–13. In a lively paper entitled 'Langland's Book of Conscience: Two Middle English Analogues and Another Possible Latin Source' (*N&Q*), Edward Wilson takes issue with A. V. C. Schmidt's suggestion about the source of Anima's line 'Baddeley ybedded, no book but conscience' (B XV 534) (see YW 63.82). The two ME analogues are in the *Prick of Conscience* (ed. Morris, ll. 5440–53) and in Wimbeldon's Sermon (ed. I. K. Knight, ll. 1002–26). The other possible Latin source is the *Glossa Ordinaria*'s commentary on Rev. 20.12 (*PL* 114, col. 745).

Pamela Gradon looked for signs of Wycliffite influence in *Piers Plowman* in her splendid Sir Israel Gollancz Memorial Lecture entitled 'Langland and the Ideology of Dissent' (*PBA* 1980). From her examination she finds a sharp contrast between Wycliffite and Langlandian points of view. The poet presents 'a prophetic vision of a corrupt society', whereas the reformer is concerned with inculcating theories. Nicholas Orme follows up his important paper on 'Chaucer and Education' (*ChauR*, 1981) with an interesting account of 'Langland and Education' (*History of Education*, 1982), which is based on a careful reading of the poet's references in the A-, B- and C-texts to schooling (e.g. B X 300–5), in particular his concern that learning, especially at higher levels, can be a distraction and an impediment for a good Christian seeking godliness.

For D. A. Lawton, in '*Piers Plowman*: On Tearing – and Not Tearing – the Pardon' (*PQ* 1981), tearing and not tearing mean exactly the same thing since 'atweyne' (the B-text reading) need not mean a vertical tearing into fragments, but a horizontal separation dividing those who do well from those who do evil. Unfortunately, his explanation of why this happening is absent from the C-text is unconvincing. According to Robert Adams in a very interesting and closely argued paper which covers the whole B-text ('Piers's Pardon and Langland's Semi-Pelagianism' (*Traditio*)), some elements of Pelagian theology were

perfectly acceptable to orthodox Christian thinking, though not to Augustine, on the controversial question of works and grace. In the Pardon scene and elsewhere, Langland affirms man's obligation to do his very best (*facere quod in se est*), but this belief impaired neither God's *potentia absoluta* nor His *potentia ordinata*.

In the Davis *Festschrift*⁹ Pamela Gradon returns to the figure of 'Trajanus Redivivus: Another Look at Trajan in *Piers Plowman*' (see YW 24.61) in which she notes that Trajan is not in limbo but merely 'broken out of helle' and that Langland seems to claim that the emperor attained salvation *ex puris naturalibus*. Trajan's experience demonstrates that God will view even pagans in a kindly light if they behaved well – in other words, if they, like Trajan, put *Dowel* into practice.

5. Romances

In a thoughtful and well-argued book¹², John M. Ganim traces the relationship between the narrative poet and his audience from the thirteenth to the fifteenth century. The early ME romances share features which may be explained by 'class mixture' in the audience – 'they affirm . . . prejudices and end in a sense of happy and not at all ironic community', and this results in the 'problematic series of shifts in tone' which Ganim analyses in *Havelok* and *Horn*. In contrast, in the fourteenth-century romances the reader is disorientated by the poet – 'their form and style imply a challenge and even an assault on the sensibilities and shared values of their audience', as Ganim illustrates from *Gawain* and *Troilus*. In the fifteenth century the irony of the previous century is abandoned. In his analysis of Lydgate's *Siege of Thebes*, Ganim finds that the tone 'demands a response that the modern reader usually reserves for a literature of statement and fact, not one of fiction' and the poetry 'seems to assume that the reader requires a system of moral buttresses'. In contrast to this general fifteenth-century tone, Henryson offers 'less a narrative or a clear moral message than a corrective reading experience, an antidote to a century of excess or defect'.

In a collection of papers dealing largely with French Arthurian romance¹³, Flora M. Alexander writes on '“The Treson of Launcelote du Lake”: Irony in the Stanzaic *Morte Arthur*'. There are several points of interest in her analysis of 'structural and dramatic irony, irony of events and verbal irony' in the *Morte Arthur*, though the term 'irony' seems sometimes imprecisely applied.

A collection of essays in honour of David J. A. Ross¹⁴ covers fields with which Professor Ross is particularly associated – the Alexander legend, the Romance epic, and iconography. G. H. V. Bunt's paper on 'Alexander and the Universal Chronicle: Scholars and Translators' deals with the relationship between the two chronicle accounts of Alexander by Vincent of Beauvais and

12. *Style and Consciousness in Middle English Narrative*, by John M. Ganim. Princeton. pp. ix + 177. £19.90.

13. *The Legend of Arthur in the Middle Ages: Studies presented to A. H. Diverres by colleagues, pupils and friends*, ed. by P. B. Grout, R. A. Lodge, C. E. Pickford, and E. K. C. Varty. Arthurian Studies VII. Brewer. pp. 253. £25.

14. *The Medieval Alexander Legend and Romance Epic: Essays in Honour of David J. A. Ross*, ed. by Peter Noble, Lucie Polak, and Claire Isoz. Kraus (1982). pp. xviii + 288. £40.

Ranulph Higden, respectively. The extent of Higden's dependence on Vincent has previously been overstated and more work is needed on the *Polychronicon*.

Ingeborg Nixon's edition of *Thomas of Erceldoune*¹⁵ is the first since Murray's of 1875 and Brandel's of 1880, and, although Nixon's text differs only slightly from theirs (transcriptional variants are listed in Part 2, pp. 3–4), the edition is a useful and competent survey of work to date.

Alison Adams's is the first translation ever, and only the second edition, of the *Roman d'Yder*¹⁶. She has a good publisher and the blurb justifies her work in a most compelling way. Unfortunately, the work itself illuminates none of the delights promised. A workman-like edition with *en face* text and translation is prefaced by a meagre introduction of the most limited and traditional kind and is followed by narrowly philological notes. There is no justification of the hope expressed by her publisher that her edition will 'enable this neglected work to take its rightful place in the ranks of Arthurian literature'.

The justification for Anne Shaver's translation of *La Tavola Ritonda*¹⁷ is that it is the only complete Arthurian cycle in Italian and the subject of a recent, extensive study by Daniela Branca, but has so far only been available in a critical edition of 1864–5. The introduction presents a brief synopsis of critical opinion on the *Tavola*, the notes are extremely sparse (one and a half pages *in toto*), the translation is readable, with rather fey illustrations and 'illuminated capitals'.

It is a relief to turn to a closely argued note by Nicholas Jacobs on 'Sir Degarré, Lay le Freine, Beves of Hamtoun and the "Auchinleck Bookshop"' (N&Q, 1982). Jacobs provides convincing evidence that *Sir Degarré* was the subject of redaction from both *Lay le Freine* and *Beves of Hamtoun* in the Auchinleck bookshop and further suggests, most interestingly, 'the possibility that the composition of *Degarré* as well as the genesis of the main manuscript groupings may be attributed to the "Auchinleck bookshop"'.

In 'Insular Tradition in the Story of Amis and Amiloun' (*Neophil*) Susan Dannenbaum studies the relationship between the Anglo-Norman and ME versions of the romance, which, while they would appear to be very different in treatment, in fact reveal a common insular tradition in style and theme. Dannenbaum is interesting on the thematic relationship – the exaltation of idealized friendship is as much the theme of the ME romance as it is of the Anglo-Norman one, despite the greater complexities of its context, and the major plot difference between the two versions serves to emphasize rather than detract from, this theme of friendship.

Two articles provide some illumination on the *Tale of Gamelyn*. In 'An Historian's Reading of *The Tale of Gamelyn*' (MÆ), Richard W. Kaeuper uses contemporary legal records to show that the extreme violence of the poem is

15. *Thomas of Erceldoune*, ed. by Ingeborg Nixon. Publications of the Department of English, University of Copenhagen. Vol. 9, Part 1, 1980, pp. viii + 85; Vol. 9, Part 2, 1983, pp. x + 124.

16. *The Romance of Yder*, ed. and trans. by Alison Adams. Arthurian Studies VIII. Brewer, pp. vi + 259. £19.50.

17. *Tristan and the Round Table: A Translation of La Tavola Ritonda*, by Anne Shaver, with editorial assistance by Annette Cash, illus. by Catherine M. Hiller. MRTS 28. CMERS. pp. xx + 349. Write for price.

peculiar to a particular social stratum (minor landowners, lesser knights, retainers) of fourteenth-century England. M. J. Swanton, in ‘“A Ram and a Ring”, *Gamelyn* 172 et seq.’ (*ELN*), identifies the phrase as a habitual collocation referring to wrestling prizes and suggests it should be explained as a joint of meat on top of a tall pole, secured by a circular brace, possibly a cartwheel.

Clinton Machann’s ‘A Structural Study of the English Gawain Romances’ (*Neophil*, 1982) involves the creation of a ‘syntagmatic chain’, or sequence of functions, in the fourteenth-century English romances associated with Gawain, and then the replacement of this chain with ‘a paradigmatic set’. The treatment is developed from Vladimir Propp’s *Morphology of the Folktale* and would seem, like other works of this kind, to offer nothing to the medieval literary critic.

6. Gower, Lydgate, and Hoccleve

Current interest in Gower is demonstrated by eight excellent essays on his *Confessio Amantis*¹⁸. In ‘The Portrayal of Amans in *Confessio Amantis*’ J. A. Burrow sensitively explores the device of the lover’s confession. Christopher Ricks argues from the angle of the non-medievalist in his study of Gower’s verbal skill as ‘Metamorphosis in Other Words’. The editor, A. J. Minnis, is, as usual, dense and informative in ‘“Moral Gower” and Medieval Literary Theory’. Paul Miller writes on ‘John Gower, Satiric Poet’ and surveys medieval satirical theory and tradition in relation to Gower’s works. Charles Runacres considers ‘Art and Ethics in the *Exempla* of *Confessio Amantis*’ and looks at the *exempla* from the standpoint of Aristotelean ethics and the medieval theory of *exempla*. In ‘Gower’s Ethical Microcosm and Political Macrocosm’ Elizabeth Porter writes on the *Secretum Secretorum* and the *De Regimine Principum* as having ‘a much more pervasive influence on *Confessio Amantis* than has generally been recognised’. Jeremy Griffiths perceives a failure to distinguish between author and fictional *persona* in the different placings of illuminations and projected illuminations of the manuscripts in ‘*Confessio Amantis*: The Poem and Its Pictures’. Finally, in ‘The Gower Tradition’, Derek Pearsall studies the basis in Gower’s highly professional approach to his own work for Chaucer’s famous description of him and his contemporaries’ respect for him, and then goes on, fascinatingly, to analyse the history of ‘rejections, evasions and partial acceptances’ of Gower, in this country at least, from the sixteenth to the twentieth century.

Carole Weinberg’s Carcanet edition of Gower¹⁹ as usual displays both the virtues and failings of this series. A cheap, attractive, and readable text for the layman or undergraduate seems of necessity to result in a brief introduction, inadequate glossing, and cursory notes. Relying on Macaulay’s edition, Weinberg provides extracts from Books One, Three to Six, and Eight of the *Confessio*, entirely omitting the Prologue (which is to be regretted) and Books Two and Seven. She tackles briefly but competently the vices and virtues of Gower in her introduction and succeeds, despite the quibbles, in presenting an up-beat and accessible Gower for the non-specialist.

18. *Gower’s Confessio Amantis: Responses and Reassessments*, ed. by A. J. Minnis. Brewer. pp. 202. £27.50.

19. *John Gower: Selected Poetry*, ed. by Carole Weinberg. Carcanet. pp. 184. £3.95.

7. Middle Scots Poetry

The common sense and learning which Matthew P. McDiarmid brings to his book on Henryson²⁰ reveals itself at once in the first two chapters, where he presents a convincing picture of the poet ('facts and speculations') and writes interestingly and concisely on the Scottish and European background to his poems. Three chapters then deal with his major works, *Orpheus*, the *Morall Fabillis*, and the *Testament of Cresseid*, before a brief and rather perfunctory concluding chapter serves both as peroration and to scoop up the shorter poems. In his exposition of the works of Henryson, McDiarmid writes from a down-to-earth and always Scottish point of view which borders on the simplistic only in the chapter on the *Morall Fabillis*. His thesis throughout is Henryson's tragicomic vision and he argues firmly for Henryson as an urbane, experienced, and fundamentally great writer, rather than the usual stern schoolmaster of Dunfermline.

In 'Affective Style in Middle Scots: The Education of the Reader in Three Fables by Robert Henryson' (*NMS*, 1982) Evelyn S. Newlyn looks at three Tales where fable and *moralitas* are often thought not to have unity (*The Wolf and the Wedder*, *The Mous and the Paddock*, *The Cock and the Jewell*) and argues that, on the contrary, their unity is in Henryson's 'careful manipulation of the reader's response, first evoking a particular reaction and then demonstrating how that reaction was in error'. The idea is interesting, if tendentious, but, for the first two Tales at least, Newlyn seems to be developing the rather more interesting idea that Henryson prepares us for the movement from initial fellow-feeling to the very different final verdict by 'progressive decertainizing', as when the wether abandons the lamb to further pursue the wolf, or the mouse is attacked by the toad and both horribly slaughtered by the kite. Unfortunately, this thesis is not pursued in the final Tale, whose treatment, together with the conclusion, is disappointing and ineptly handled in the light of the several perceptive earlier statements. However, Newlyn's article at least contains nuggets which are not to be discovered in her later paper on 'Tradition and Transformation in the Poetry of Robert Henryson' (*SSL*). This is a careful analysis of three minor poems (*Robene and Makyn*, *The Resoning Betuix Aige and Youth*, *The Annunciation*), with the aim of identifying in each a refashioning of received tradition which is for Newlyn the hallmark of the 'truly distinctive medjeval poem'.

Lois Ebin writes on 'Dunbar's "Fresch Anamalit Termes Celicall" and the Art of the Occasional Poet' (*ChauR*). She looks at Dunbar's use of the enameller's terms 'anamalit' and 'ourgilt' as applied to the poetic process in *The Goldyn Targe* and makes several interesting points in the pursuit of her rather far-flung thesis that 'Dunbar's conception of the application of style to matter as a process of enameling transforms the impermanent event underlying the occasional poem into an enduring artifact and finally distinguishes his use of this genre from his contemporaries'.

Shaun McCarthy considers form, content, and language of *Twa Mariit Wemen* as an orally delivered court poem in '"Syne maryit I a Marchand" – Dunbar's *Mariit Wemen* and Their Audience' (*SSL*). He is less convincing

20. *Robert Henryson*, by Matthew P. McDiarmid. Scottish Writers Series. SAP (1981). pp. 125. pb £3.25.

when branching further afield to demonstrate that, in a pessimistic and didactic poem, Dunbar is signalling 'the end of chivalric culture and of the oral tradition that supported it, of the whole vexed question of "soveranety" that so perplexed Chaucer and his pilgrims, of idealism itself, and the corresponding approach of a new humanistic materialism, later to be associated with the reign of the Tudors'.

In 'William Dunbar's *The Maner of Passyng to Confession* and the "Circumstances" of the Medieval Confessional' (*N&Q*) Klaus Bitterling suggests an emendation of l. 41 of the *Maner* on the grounds that it is 'clearly a partial reflex of the widespread mnemonic formula which occurs again and again in medieval confessional and didactic literature'. The note should be read for its display of confused and unscholarly thought.

In stunning contrast is Nicolas Jacobs's extravagant but brilliant emendation of 'The Kingis Quair, lines 1188–90' (*N&Q*). The note should be read for its display of keen-minded and scholarly thought, as well as for the fact that it makes excellent sense of three unintelligible lines.

In 'The Distinctive Character of Douglas's *Eneados*' (*SSL*) Florence Ridley investigates Douglas's expansions of Vergil's text and claims superiority for Douglas's descriptions of the sea – 'to a much greater extent than the inland-bred Vergil whose early childhood memories were of the green banks and slow windings of the river Mincio, Gawin Douglas, who spent his youth on the cold, north coasts of Scotland, had heard the sea'.

Finally, in 'Middle Scots poets and patrons'³, Denton Fox surveys Scottish poetry from Barbour to Lindsay, with especial emphasis on Dunbar. His article stands in its own right but sadly offers no illumination on the book's title, *English Court Culture in the Later Middle Ages*.

8. Lyrics and Miscellaneous Verse

S. M. Horrall prints an interesting collection of 'Latin and Middle English Proverbs in a Manuscript at St. George's Chapel, Windsor Castle' (*MS*). She describes the manuscript, discusses the tradition of ME proverb collections generally and the place the Windsor proverbs have in the tradition, and locates their written dialect in the north of England (undoubtedly correct, though she could have cast her net a little more widely for relevant dialect criteria).

S. Lerer writes on 'The Owl, the Nightingale and the Apes' (*ES*), finding a source for the Nightingale's comparison of the Owl to an ape in ll. 1325–8 of *The Owl and the Nightingale* not so much in literature as in the plastic arts of the late twelfth and early thirteenth centuries. It is also ably contended that the ape image dovetails neatly into the poem's larger theme of the use of language without wisdom.

S. Wenzel notices 'A New Occurrence of an English Poem from the Red Book of Ossory' (*N&Q*), this time in the long macaronic Good Friday sermon preserved in Lambeth Palace Library Ms. 352, ff. 216r–24v. His suggestions on the original form of the English poem are interesting and skilfully made, though comments upon the written dialect of the sermon could have been handled more adroitly, and there is a six-word lacuna in his translation of a passage from the sermon.

J. Scattergood prints for the first time 'Proverbial Verses in Trinity College Dublin MS 212' (*N&Q*). One is an unrecorded variant of a known Latin

distich, and the rest are unrecorded variants of parts of a ME carol, recorded otherwise only in Richard Hill's commonplace book.

T. J. Heffernan's article on 'The Virgin as an Aid to Salvation in Some Fifteenth-Century English and Latin Verses' (*MÆ*) prints and comments upon examples of a lively, versified Marian miracle in dialogue form. The verses seem to have been popular fodder for preachers and an inspiration to manuscript illuminators. The Virgin pleads for the salvation of a soul, rhetorically baring her breasts to her son on the soul's behalf.

A. Barratt prints for the first time 'A Middle English Lyric in an Old French Manuscript' (*MÆ*), contained in B.N. Ms. fr. 1830, f. 137. The lyric, though extant in four other manuscripts, has in Ms. fr. 1830 an unusual and interesting context, since it is inserted in a hand (s.xv) into a collection of OF prose devotional treatises whose hands are earlier (s.xiii/s.xiv). She gives details of the early ownership of the manuscript, and speculates upon how the ME lyric, an elevation prayer, may have come to be copied into it.

D. Jauss tells us that 'The Ironic Use of Medieval Poetic Conventions in "The Fair Maid of Ribblesdale"' (*Neophil*) turns the poem into a masterpiece of medieval irony, in which the fair maid is exposed by ironical techniques as being little more than an embodiment of cupidity, medieval Ribblesdale's answer to the Great Whore of Babylon, who rather leads the narrator to hell than to the 'heuene' he expects. His serious-minded view of the lyric could be countenanced, but some of his arguments are lightweight.

C. M. Woolgar and B. O'Donoghue print for the first time 'Two Middle English Poems at Magdalen College, Oxford' (*MÆ*), which are contained in the College deeds, Multon Hall 39a, dorse. The document is described, the hand of the poems set c. 1350–80, and informative linguistic, textual, and historical notes are provided.

In 'Sir Robert Shottesbrook (1400–1471): Translator' (*N&Q*, 1981) E. Wilson identifies the blazon on p. 1 of Bodleian Library Ms. e Musaeo 23 as that belonging to the Shottesbrook family of Kent, and believes it likely that the knight, active in 1451, who is mentioned in a colophon on p. 16 to the ME translation of the *Somme le Roi*, is Sir Robert Shottesbrook. He suggests that his name should be added to the ranks of the known literate and pious gentlemen of the fifteenth century. His article on 'A Poem Presented to William Waynflete as Bishop of Winchester'⁹ prints for the first time the poem contained on ff. 22v–4r of BL Ms. Additional 60577, dating its composition to c. 1451. Useful notes are provided on the poem and its context. While Wilson may be right in believing that two Latin lines on the front pastedown indicate that the scribe of the manuscript was a monk of St Swithun's Priory, Winchester, it seems not to have occurred to him that they might equally be taken as an example of prosopopoeia, a device by means of which the book is made to declare its place of ownership. The brief note which he publishes on 'A Newly Identified Middle English Lyric in "The Winchester Anthology"' (*N&Q*) records that the macaronic lyric beginning 'When thou leste wenythe' on f. 52r–v of BL Ms. Additional 60577 is that noted in the Carlton Brown index, no. 3122, with certain omissions.

In 'An Earnest "Monyscyon" and "Pinge Delectabyll" Realized Verbally and Visually in "A Disputacion betwyx þe Body and Wormes"; A Middle English Poem Inspired by Tomb Art and Northern Spirituality' (*Viator*, 1982), M. M. Malvern gives a close reading of the *Disputation between the Body and*

the *Worms* found in BL Ms. Additional 37049. She takes stock of the manuscript's illustrations in her assessment, and declares the poem to be a skilful one which, 'without negating death as a reality . . . translates the earthly reality of death and corruption into a higher spiritual reality of immortality and corruption'.

9. Malory and Caxton

The reader may be alienated by the occasional facetious aside and use of linguistic jargon which mars Peter R. Schroeder's 'Hidden Depths: Dialogue and Characterization in Chaucer and Malory' (*PMLA*), but it is worth persevering. He contrasts Guinevere's and Lancelot's styles of speech and, in an analysis of three of Guinevere's speeches, writes perceptively on a quality ('implicature') which he finds in them, and which, uncharacteristically for Chaucer, he finds too in Criseyde's speeches – 'each is presented, as it were, elliptically: Malory and Chaucer give us certain bits of evidence that we must then interpret ourselves'.

C. David Benson's article on 'Gawain's Defence of Lancelot in Malory's "Death of Arthur" 267–72' (*MLR*) aims at 'a better understanding of the much-maligned Gawain and the nature of the tragedy that destroys the Arthurian world'. Benson uses Gawain's speech in praise of Lancelot's rescue of Guinevere to argue for 'a noble and consistent Gawain, who even in revenge is only following the code of the Round Table'. Further, it is through their attempts to preserve the 'worshyp' of the Round Table that Arthur, Lancelot, and Gawain actually bring about its destruction.

'The Two Scribes in the Winchester MS: The Ninth *Explicit* and Malory's "Hoole Book"' (*Manuscripta*) continues Murray J. Evans's argument in *PQ* (1979) for 'five major, linked narrative units in Malory's "hoole book", not eight separate tales as Vinaver asserts'. In the present article he denies that the ninth *explicit* divides Vinaver's 'Book of Sir Launcelot and Queen Guinevere' and 'Morte Arthur' – on the contrary, there is no major break at the ninth *explicit*, and the theory of a five-part division is reinforced.

10. Other Prose

D. Rygiel returns to his often-repeated contention that the style of *Ancrene Wisse* has never been adequately appreciated (*YW* 57.84, 61.90) and attempts to justify 'A Holistic Approach to *Ancrene Wisse*' (*ChauR*, 1981) by examining in detail a brief passage of Part Six (f. 98b 9–21, Corpus text). He does not seem to add much to A. M. Humbert's work (*YW* 26.71) or Geoffrey Shepherd's excellent introduction to the 1959 edition of Parts Six and Seven (*YW* 40.67). What emerges is a rather fussy rephrasing of their findings.

Harold Kane has edited *The Prickynge of Love*²¹, which is a free translation of the thirteenth-century Pseudo-Bonaventuran *Stimulus Amoris*. The edition is based on Ms. Harleian 2254 (dated c. 1400), one of the sixteen extant manuscripts of which ten are essentially complete, and six partial. The dialect of the base manuscript is Central East-Midland, which is compatible with that

21. *The Prickynge of Love*, ed. by Harold Kane. 2 Vols. SSELER 92:10. USalz. pp. xxxvi + 604. pb.

of Walter Hilton who may be the author of this text. The *Prickynge* was probably composed in the third quarter of the fourteenth century. The edited text is followed by a curiously brief set of explanatory notes and a contrastingly enormous list of variants. The first appendix prints the five additional chapters found only in the Borthwick manuscript (in the Beinecke Library at Yale), and the second prints Chapter 33 in the Heneagg manuscript, which is so different in style and quality from the rest of the text that it may possibly be 'a different, separate translation'. This useful edition concludes with a glossary.

In an important paper, on 'Affection and Imagination: *The Cloud of Unknowing* and Hilton's *Scale of Perfection*' (*Traditio*), Alastair Minnis shows convincingly that the *Cloud* author regarded the *affectus* to be of primary importance in the soul's journey to God, whereas Hilton envisaged a synthesis of *intellectus* and *affectus* at all stages of the soul's journey to God. Such a crucial difference between the two works supports the view that Hilton did not write the *Cloud*.

Rosemary Ann Lees has published an outstandingly impressive study, in two volumes, entitled *The Negative Language of the Dionysian School of Mystical Theology: An Approach to the Cloud of Unknowing*²². 'Negative Language' means such expressions as 'unknowing', and 'Negative Dialectic' excludes all restrictive connotations, such as ascribing attributes to God, which compromise His transcendence. In the early stages of her study Lees concentrates on the work of the Christian Neoplatonist writer Gregory of Nyssa and, of course, on the *De Mystica Theologia* of the 'Pseudo-Dionysius', together with the *Deonise Hid Divinite*. In connection with the latter, she presents a lucid account of the translator's skill in manipulating his Latin sources. She also discusses the way the translator self-consciously came to terms with his decision to use the vernacular for a subject which the Latin language had so competently coped with. There are two appendixes – the first concerns the contribution of Hugh and Richard of St Victor to the tradition of contemplative theology and the second deals principally with the possible influence of Guigo du Pont's *De Contemplatione* and Rudolph of Biberach's *De Septem Itineribus Aeternitatis*. This study is important, and it will prove decidedly useful for those of us who experience difficulty in appreciating the aims and achievements of the mystical writers in their self-imposed task of expressing the inexpressible.

Patricia Mary Vinje's use of technical terminology is not as precise in her *An Understanding of Love According to the anchoress Julian of Norwich*²³. The approach is much less rigorous, and this book should and could have been much shorter, in spite of the writer's alarming forbearance: 'One could write for fifty years and still not exhaust the wealth of material found in her *Book of Showings*' (p. 186). The two most important and useful sections are Chapters IV and V dealing respectively with major themes of God's love (homeliness, courtesy, and compassion) in the *Book of Showings*, and also with minor themes of love.

Robert William Englert has written a book entitled *Scattering and Oneing*:

22. *The Negative Language of the Dionysian School of Mystical Theology: An Approach to the Cloud of Unknowing*, by Rosemary Ann Lees. 2 vols. *Analecta Cartusiana* 107. USalz. pp. iv + 550. pb.

23. *An Understanding of Love According to the anchoress Julian of Norwich*, by Patricia Mary Vinje. SSELER 92:8. USalz. pp. viii + 238. pb \$25.50.

*A Study of Conflict in the Works of the Author of the Cloud of Unknowing*²⁴. 'Scatterings' are distractions from God, whereas 'Oneing' or 'Onehood' means 'uniting' or 'making into one' with Him. Both of the keywords occur quite frequently in the author's works and are competently analysed within their contexts in this study, but there is what seems to be a wrong-headed attempt to introduce psychology-theory to help elucidate the main theme. It is not very successful, which is a pity, because in general the book makes its point.

In Jennifer P. Heimmel's useful book *'God is Our Mother': Julian of Norwich and the Medieval Image of Christian Feminist Divinity*²⁵, she notes early on that 'the Bible continually refers to wisdom, which is God's external revelation of self; by use of the feminine pronoun' (e.g. Wisdom 7.25-7). After discussing biblical, patristic, and mystical sources, she goes on to describe the fourteenth-century English writers who refer to God's maternity, instancing in particular various examples of the suckling maternal image applied to Christ in English lyric poetry, as well as the work of Margery Kempe and Langland (e.g. B XX 119-23). For Heimmel the tradition culminates in Julian's *Revelations*. The final chapter illustrates the ways in which Julian interweaves the image of the maternal God into the *Revelations* as a continually recurring theme. This is an interesting book, but it should have had an index.

Brant Pelphrey's large-format, handsome paperback book entitled *Love Was His Meaning: The Theology and Mysticism of Julian of Norwich*²⁶ may be justly regarded as a pioneer study of the theological background of Julian's *Revelations*. There is an excellent introduction which succinctly conveys all the essential information about the lady's life and mystical experiences, and makes useful cross-references to *Ancrene Wisse* and Margery Kempe. The Neoplatonism of Pseudo-Dionysius, as reflected in other English mystics, is discussed, and from this emerges the argument that it is wrong to characterize Julian as 'Platonic'. Before starting his analysis of the main theme, the author supplies notes on Julian's vocabulary which demonstrate her distinctive use of words like 'Charity', 'Courtesy and homeliness', 'Kindness', and so forth. There is a particularly interesting section on the 'Homely' love of God. The main analysis presents a carefully argued case for the theological basis of Julian's thought – for instance, the distinction which she draws 'between suffering the effects of sin, although one is in communion with God in the Spirit, and suffering in sin quite apart from the love of God'. Towards the end of his book the author indicates various parallels between incidents in the *Revelations* and biblical stories – Julian's vision of the lord and servant (Chapter 51), for example, is very similar to an event described in Zechariah 3. The illustrations are well chosen and will be of great help in teaching Julian to students – included, for instance, is a drawing of the type of crucifix which Julian may have had during her visions. This book adds considerable weight to

24. *Scattering and Oneing: A Study of Conflict in the Works of the Author of the Cloud of Unknowing*, by Robert William Englert. Analecta Cartusiana 105. USalz. pp. iv + 184. pb.

25. *'God is Our Mother': Julian of Norwich and the Medieval Image of Christian Feminine Divinity*, by Jennifer P. Heimmel. SSELER 92:5. USalz. pp. iv + 112. pb \$25.

26. *Love Was His Meaning: The Theology and Mysticism of Julian of Norwich*, by Brant Pelphrey. SSELER 92:4. USalz (1982). pp. xii + 360 + 13 illus. pb \$25.

the arguments concerning the depth of Julian's learning made by Colledge and Walsh in their definitive edition (see YW 61.92–3).

Ralph Hanna presents a list of suggested improvements to 'The Text of *Memoriale Credencium*' (*Neophil*), which Kenyon based on a transcript of Bodleian Ms. Tanner 201 (see YW 60.95). According to Hanna, Kenyon's procedure in dealing with the three other complete manuscripts of the *Memoriale* tends to be inconsistent.

Peter J. Lucas has edited Capgrave's *Abbreuiacion of Cronicles*²⁷ (completed c. 1462–3) which begins with Adam and Eve and goes on to 1417. Only once has this text been edited previously, and that was done by F. C. Hingeston who, from the new editor's description in the preface, sounds to have been a fascinating individual. The introduction is comprehensive. Capgrave's life and works are duly recorded, with the sad epilogue: 'evidently Capgrave remained throughout his career to a large extent an author in search of a public'. Then we move on to the manuscripts of the *Abbreuiacion*, of which there are two – the autograph Cambridge University Library Ms. Gg. 4.12 and Cambridge Corpus Christi College Ms. 167 (written c. 1500). There is a full discussion of the language, morphology, and vocabulary (including a list of the sixty-four words which apparently occur for the first time in English in this text) (see YW 60.92). The discussion of the sources is divided into three parts – for Part I, from the Creation to the birth of Christ, 'no major source is known'; for Part II, which deals with the Roman and Holy Roman Empire, the major source is the *Chronicon Pontificum et Imperatorum* of Martinus Polonius; for Part III, the major source is the St Albans Chronicles of Thomas Walsingham. The introduction concludes with an interesting section which discusses the historical value of Capgrave's work – it is biased against England's enemies, and providential in so far as England's successes are attributable to God, but disasters are attributable to the devil. The bulk of the book is naturally given over to the edition itself, which is based on the autograph manuscript. This is followed by a commentary, which is principally concerned with textual matters and sources rather than with the historical context, and a useful select glossary, for which the editor has used a complete *index verborum* made with the aid of a computer. The volume concludes with a glossarial index.

Caroline D. Eckhardt has edited a fifteenth-century commentary on the *Prophetia Merlini*²⁸, which is a famous section of Geoffrey of Monmouth's *Historia regum Britanniae* which records the prophecies that Merlin utters before King Vortigern (see YW 25.60–1). In her introduction she first sketches the Merlin traditions, and then deals with the medieval *Prophetia Merlini* commentaries, before settling down to her main task, the fifteenth-century English translation and commentary on the *Prophetia* which she edits from Ms. PS. V–3 of the Pattee Library, Pennsylvania State University. The script is Anglicana cursive, the dialect London, and the translator-commentator may have been working directly from a copy of Geoffrey's *Historia* or from a copy

27. *John Capgrave's Abbreuiacion of Cronicles*, ed. by Peter J. Lucas. EETS o.s. 285. OUP. pp. cix + 410 + 7 pls. £32.

28. *The Prophetia Merlini of Geoffrey of Monmouth, A Fifteenth-Century English Commentary*, ed. with intro. by Caroline D. Eckhardt. Speculum Anniversary Monographs 8. MAA (1982). pp. xiv + 104 + 2 illus. \$12.50.

of the *Prophetia* separated from the main text, or from an intermediate edition of Geoffrey's work incorporated in a late Chronicle. Often the commentary agrees verbatim with the ME *Brut*, which gives a *terminus a quo* of about 1400. The *terminus ad quem* established by the date of the manuscript is probably 1450–75. There are some errors in the English commentator's work, and a noticeable bias in his selection of events on which to comment. The final section of the editor's commentary contains an illuminating description of the political function of prophecy in the later Middle Ages. The text itself takes up 490 lines. There is an index of manuscripts and medieval *Prophetia Merlini* commentaries, an index of proper names, but no glossary.

Not since John Gardner's egregious 'faction' biography of Geoffrey Chaucer (YW 58.108) has such a book as Louis Brewer Hall's *The Perilous Vision of John Wyclif*²⁹ come before us. True, Hall takes the reader from 'a knowledgeable midwife' complete with 'an eagle-stone' who safely delivered Wyclif in 1328 (p. 1) to his second stroke on 28 December 1384 (p. 245), but the padding between these two events will send everybody seriously interested in Wyclif back to H. B. Workman's great volumes of 1926 (YW 7.98). One doubts if Dr Workman would have bothered to give us such happy snips of cultural information as 'in the Middle Ages wealth was harder to obtain than sex' or that 'Wyclif had no cyclotron, no accelerator to help him find protons, quarks, and gluons'. Wyclif himself appears as a most unprepossessing individual – 'small as a birch twig'; 'small and drab'; 'Because he was so small, Wyclif probably gave his lectures from a high spider stool . . .' The author gives dollar equivalents for the sums of money he quotes in the book, on the exchange rate of one shilling equals five dollars. He is at times careful not to mislead his readers – 'The prior [of St Mary de Pré] was William Clown, named after a village in Derbyshire, not after a personal characteristic'. Sometimes, though, he does mislead us, for instance, when he refers to Richard FitzRalph as 'a famed mathematician'. The Archbishop had many strong points, but he seems to have been spectacularly bad at sums. It is difficult to know what kind of audience Hall had in mind for his book – but anyone who liked Gardner's biography of Chaucer will like this, too.

There is no question but that detailed textual study of the Wycliffite sermons has the potential to inform significantly our understanding of the important movement headed by Wyclif and his followers. For several years Dr Anne Hudson has been working in the field of Wycliffite studies, investing most of her energy in textual investigation. The major fruit of her research is promised in a projected edition of the Wycliffite sermons, of which Volume I, the Sunday gospel and epistle sermons, has now been published³⁰. The edition presents the text, preceded by an introduction of seven chapters. Chapter One, which describes the sermon cycle and its organization, builds upon work published by Hudson in 1971, with some revisions (see YW 52.102–3). Chapter Two describes the manuscripts. Chapter Three considers and eliminates for the purposes of textual recension a group of sermon manuscripts, some of whose sermons are affiliated to the Wycliffite cycle. Chapter Four discusses

29. *The Perilous Vision of John Wyclif*, by Louis Brewer Hall. N-H. pp. x + 278. \$23.95.

30. *The Wycliffite Sermons*, Vol. I, by Anne Hudson. Clarendon. pp. x + 701 + 4 pls. £60.

the way in which the various manuscripts present the text, addressing such questions as their layout, rubrication, and, of particular interest for helping to determine manuscript relationships, their processes of textual correction. The textual tradition of the sermons edited in the present volume forms the subject of Chapter Five. Chapter Six speculates upon the circumstances of the cycle's production and discusses what Hudson considers to be the most reasonable editorial approaches to its material, and in the final chapter she states her editorial practice. We must be obliged to her preparedness to submit herself to the incontestable tedium entailed by such a volume as this. Painstaking and scrupulous attention is everywhere patent. This is not, however, to say that her observations are always impeccably accurate. A sample checking of the description of one manuscript, Bodleian Library Ms. Additional A. 105 (on p. 59 of her edition) has revealed certain minor lapses, which perhaps augur unfortunately for the descriptions of the rest. Here, she has failed to observe that on f. 91r, quire 12 exhibits an 'm' signature; that material in a sixteenth-century hand has also been copied onto f. 94r; and that her 'Thomas attirby', in a mid-sixteenth-century hand on f. 1v, looks more like 'Thomas attiby'. We are to trust the presentation of her text (at least the edition of the portion facsimiled on the frontispiece is perfect). It is to be hoped that her intimate acquaintance with the writings of the bilious heresiarch and his sect will some day yield a more general history of the Wycliffite movement. One imagines that Dr Hudson would be the ideal person to write it. (This review was contributed by A. J. Fletcher.)

11. Drama

(a) *Editions and General Studies*

Volume I of *The Revels History of Drama in English: Medieval Drama*, edited by A. C. Cawley, M. Jones, P. F. McDonald, and D. Mills, is organized in three main sections³¹. The first, 'The Staging of Medieval Drama', by A. C. Cawley, is a concise and well-written account of the major staging traditions. The second, 'The Drama of Religious Ceremonial', by D. Mills and P. F. McDonald (though the lion's share is by Mills), has a wider scope, and ranges over liturgical, folk, and civic drama. The third, 'Early Moral Plays and the Earliest Secular Drama', by M. Jones, looks mainly at the moralities.

In any work of this kind it is difficult to avoid giving the impression of a whistle-stop tour of the subject, or indeed where so many collaborators are involved, to avoid disparateness and lack of integration. The volume has largely, though not entirely, avoided these pitfalls. Some of the more interpretative commentary, particularly that in Section Two, is penetrating and informative, but at other times it may appear so detailed as to forestall further critical speculation, and thus rob the drama of richness, or at least the possibility of richness. Misprints are very few – an unfortunate one lurks in the manuscript reference in footnote 1 on p. 278 which more or less destroys the footnote. The volume is worth reading, and has a very useful apparatus, including judiciously selected illustrations, a select annotated bibliography, and a chronological table.

31. *The Revels History of Drama in English*. Vol. I: *Medieval Drama*, by A. C. Cawley, M. Jones, P. F. McDonald, and D. Mills. Methuen. pp. xlviii + 348. £25.

P. Meredith and J. E. Tailby have edited a fascinating book, *The Staging of Religious Drama in Europe in the Later Middle Ages: Texts and Documents in English Translation*³², which will prove a useful contribution to our understanding the drama from a comparative point of view. Texts in English, Cornish, French, German, Italian, Latin, and Spanish form the staple for the translations. Given this wide sweep of languages and the consequent *embaras de richesse* of relevant material, the task of the editors has necessarily been highly selective. They have, however, outlined their principles of selection carefully in the introduction, and so it would be churlish to regret the omission of the odd dramatic document that one might personally consider to be indispensable evidence. Any such regret is likely to be outweighed by gratitude for making readily accessible evidence which would otherwise be likely to go unnoticed. The texts have been selected to elucidate all the important stages of medieval dramatic performances, from their inception, through to aspects of their production, and concluding with such matters as eyewitness accounts of dramas and extended descriptions of them.

P. Sheingorn writes a soundly based article on 'The Moment of Resurrection in the Corpus Christi Plays' (*M&H*, 1982), hoping to recapture something of the original impact of the Resurrection dramas. She suggests a reconstructed staging of them which is largely supported by reference to the portrayal of the Resurrection in the contemporary visual arts, contending that for a medieval audience, the Resurrection was 'a familiar image come to life', and combining in performance an image of *Christus triumphans* with *Christus patiens*.

'Characterisation in the English Mystery Cycles: A Critical Prologue' (*METH*) by D. Mills thoughtfully examines the meaning of the word characterization as a critical term, and also examines what meaning it can be held to contain as a term for use in describing mystery drama. Though slightly lacking in focus, the discussion is a provocative one which it is to be hoped will stimulate further critical speculation.

N. Davis has collected five more 'Allusions to Medieval Drama in Britain: A Findings List' (*METH*). This is the third of his lists and it includes two interesting references to Wyclif's Latin works.

M. Twycross writes an informative, wide-ranging, and readable account of '"Transvestism" in the Mystery Plays' (*METH*), demonstrating that men in women's roles are the rule though very occasionally girls acted. Usually these girls were young. Drawing upon experiments in practical theatre, she explores audience reaction to the playing of female roles by males.

In 'Good Kings and Tyrants: A Re-Assessment of the Regal Figure on the Medieval Stage' (*METH*) S. May describes the qualities of the good king as presented in two medieval genres related to the drama, romance and civic pageant. These, he argues, illustrate the popular set of expectations of a monarch which an audience watching a medieval play would have had. He finds that the distinction in the dramatic portrayal of a good or an evil ruler is in fact a very subtle one, and thus he credits a medieval audience with a greater capacity for subtle discrimination than it has previously received.

C. Davidson writes on 'Gesture in Medieval Drama with Special Reference

32. *The Staging of Religious Drama in Europe in the Later Middle Ages: Texts and Documents in English Translation*, by P. Meredith and J. E. Tailby. Mip. WMU. pp. v + 301. \$24.95.

to the Doomsday Plays in the Middle English Cycles' (*EDAM Newsletter*), in which he attempts to reconstruct some of the physical gestures likely to have been used by principal characters in the Doomsday plays. He does so by extensive allusion to contemporary Doomsday depictions in art.

(b) *Chester*

R. M. Lumiansky and D. Mills have produced further work on Chester which will be of considerable use to researchers of the cycle, *The Chester Mystery Cycle: Essays and Documents*³³. It is a cautiously and circumspectly written book. The first chapter on the texts of the cycle accumulates an impressive array of detail. From it the authors derive their view of the descent of the cycle and its implications for the concept of a 'Chester cycle'. The second chapter on sources and analogues is much shorter and somewhat less impressive. Chapter Three is an informative account provided by Richard Rastall of the music in the cycle. The fourth chapter attempts to assess external evidence on the production of the cycle in order to suggest a context for its extant manuscripts, and the final chapter prints documents providing external evidence on the production of the cycle.

L. M. Clopper investigates 'Arneway, Higden and the Origin of the Chester Plays' (*REEDN*) in an attempt to suggest how these characters came to be associated with the plays' origins. He thinks it possible that though Higden cannot have been the author of the plays, he may have been their authority, and that they may have been based on some version of Higden's work, perhaps even an English translation of that version.

(c) *Wakefield*

In 'Drama of Communion: The Life of Christ in the Towneley Cycle' (*PQ*) L. Lepow expounds the eucharistic resonances in those eleven plays of the cycle treating Christ's earthly life. It is argued that Christ's eternal, sacramental existence is emphasized over his historical ministry, and that the playwrights have made capital of the devotional and liturgical experience of their audience to engage that audience's attention to their drama in a special way.

(d) *York*

E. White discusses 'The Disappearance of the York Play Texts – New Evidence for the Creed Play' (*METH*), and traces the way in which the play manuscripts changed hands. She concludes that it cannot be assumed that ecclesiastical authorities confiscated the play scripts, and that in the case of the York Creed Play, its manuscripts may have been borrowed in 1592 by a citizen, one Richard Hutton, who died before returning it.

A welcome addition to the medieval drama facsimiles in the Leeds Texts and Monographs series is R. Beadle and P. Meredith's *The York Play*³⁴. BL Ms. 35290 is reproduced in its entirety. The introduction to the facsimile offers a comprehensive and rigorous manuscript description, and a note on the music is provided by Richard Rastall. The colour plates of the music have reproduced

33. *The Chester Mystery Cycle: Essays and Documents*, by R. M. Lumiansky and D. Mills. UNC. pp. viii + 339. £30.

34. *The York Play*, by R. Beadle and P. Meredith. ULeeds. £80.

well, and more sharply than the monochrome plates which constitute the bulk of the facsimile. These are for the most part very acceptable, though occasionally they lack in definition (as, for example, f. 4v). There is also a facsimile included of the *Ordo paginarum* section of the A/Y Memorandum Book, and similarly careful description. The facsimile is an indispensable research tool, and a useful check against Beadle's recent edition of the cycle (see YW 63.91).

(e) *Moralities and Non-Cycle Plays*

In a telling and direct analysis of 'Morality Play Characters' (*METH*), S. Carpenter illustrates how careful we need to be when using the word characterization in discussion of morality drama. A morality character is likely at some point to assume the stance of an objective commentator upon himself and the significance of his actions, and this technique operates against a presentation of character that is narrowly realistic. Also, the allegorical integrity of a morality play may easily work against a character's strict plausibility.

W. A. Davenport's 'Peter Idley and the Devil in *Mankind*' (*ES*) asks whether earlier studies by Kathleen Ashley and Siegfried Wenzel, plausible though they may be, are correct in their explanation of the nature of the devil Tutivillus in *Mankind*. He wonders if the mid-fifteenth-century instruction book, Peter Idley's *Instructions to his Son*, even if it cannot be proven a direct source for the playwright, has at least many connections with the play in its treatment of the devil Treselincellis.

E. Streitman reviews the critical writing on the priority question between 'The Middle Dutch *Elckerlijc* and the English *Everyman*' (*MÆ*), agreeing with Tigg's thesis (see below) and commending Tigg's contribution to Dutch medieval scholarship.

J. Conely's useful investigation of 'The Identity of Discretion in *Everyman*' (*N&Q*) carefully compares the presentation of the character Discretion in the original *Elckerlijc* with that in *Everyman* in order to help establish that the Discretion of *Everyman* is to be understood as the virtue of prudence.

E. R. Tigg has decisively settled the question of the priority of *Elckerlijc* to *Everyman* in his monograph *The Dutch Elckerlijc is Prior to the English Everyman*³⁵. He gives a comprehensive review of the literature on this question, investigates the arguments advanced by scholars, and adds ones of his own. At last the ghost of doubt which has hovered around *Everyman* is finally laid.

35. *The Dutch Elckerlijc is Prior to the English Everyman*, by E. R. Tigg. Hadlow and James Ltd. pp. 44. np.

Middle English: Chaucer

DAVID MILLS and DAVID BURNLEY

This chapter is divided into four parts: 1. General; 2. *Canterbury Tales*; 3. *Troilus and Criseyde*; 4. Other Works.

1. General

Thomas A. Kirby provides his annual reports, 'Chaucer Research 1982: Report No. 43' (*ChauR*) and 'Chaucer Research in Progress 1982–1983' (*NM*). Lorraine Y. Baird has compiled 'An Annotated Chaucer Bibliography 1981' (*SAC*). *ChauR* also contains a bibliography of the writings of Charles A. Owen Jr. The most important contribution in this field, however, must be the appearance of the first of the series of Chaucer Bibliographies, edited by Russell A. Peck¹. The criterion of a bibliography is its utility, and this has clearly been given careful consideration. Editions are listed chronologically and critical works alphabetically by author. The annotations are unusually full, but fuller for more recent work than for older opinions. Important reviews are recorded briefly as are passages in works which mention the subjects of the bibliography only *en passant*. Because the volume is oriented to a particular subject the actual content of certain articles is sometimes distorted, but it is clear that as the series (edited by A. J. Colaianne and R. M. Piersol) accumulates, it will become an extremely valuable aid in the efficient pursuit of Chaucer studies.

Piero Boitani has edited an important collection of essays on *Chaucer and the Italian Trecento*². John Lerner's introductory essay, 'Chaucer's Italy', describes the contemporary city-state culture of Italy and its possible impact upon the visiting Chaucer, and traces attitudes towards Italian vernacular literature from Dante to Petrarch and Boccaccio. Janet Coleman surveys 'English Culture in the Fourteenth Century', a society dominated by money and bourgeoisie, and stresses the parallel influences of French and Latin on administrative formulae and vernacular literature. Chaucer shared the classicizing interest of the clerics which received impetus from the humanism of the papal court of Avignon. Wendy Childs looks at the various channels for 'Anglo-Italian Contacts in the Fourteenth Century', while in a slightly edited reprint of a 1977 article J. A. W. Bennett analyses specific passages – mostly

1. *Chaucer's Lyrics and Anelida and Arcite. An Annotated Bibliography: 1900–1980*, by Russell A. Peck. The Chaucer Bibliographies. UTor. pp. xx + 226. £30.50.

2. *Chaucer and the Italian Trecento*, ed. by Piero Boitani. CUP. pp. xii + 313. £29.50.

from the Knight's Tale – to show how Chaucer remains faithful to Dante's tonality and values when handling Dantesque material in Boccaccio, and was also influenced by Dante in more general matters of theme and style. Assessing 'What Dante Meant to Chaucer', Piero Boitani argues that Chaucer follows Dante in his concern for the status of his own poetic art, but circumscribes its application to Nature and Man. Particular consideration is given to the way Dante influences, and is counterpointed by, Chaucer in philosophic wisdom and in style. In 'Chaucer and Boccaccio's Early Writings' David Wallace first compares the ways in which the two poets assimilated the influences of the French tradition, the example of Dante, and their own vernacular literatures, and considers their relationships to their courtly worlds. Claiming that 'The *Filocolo* . . . offers more illuminating parallels with Chaucer's large-scale artistic designs than any other Italian work', he argues its influence on the *Tales* and *Troilus* and concludes by redefining the *Filocolo* and *Teseida* in terms of the *cantare* tradition to point the contrast in Chaucer's adaptations. Barry Windeatt looks at 'Chaucer and the *Filostrato*', the effect in *Troilus* of Chaucer's changes to his Boccaccian source in a series of characteristic patterns that cumulatively change the moral import of the story and add an irresolvable complexity to the characterizations. Piero Boitani's second contribution, 'Style, Iconography and Narrative: The Lesson of the *Teseida*', surveys Boccaccio's general influence on Chaucer and looks at Chaucer's adaptation of the Knight's Tale. The moral and literary uncertainties of Petrarch form the basis of Robin Kirkpatrick's 'The Wake of the *Commedia*: Chaucer's *Canterbury Tales* and Boccaccio's *Decameron*', a contrast of the two framed narrative sequences, both of which foreground order but accommodate a telling ambiguity; while Boccaccio regards art as human and valid, Chaucer shows human individuality evading confinement. The thesis is argued from three Chaucerian case studies – the undermining of clerkly order by the Wife of Bath; the ironic dissociation of intent from moral truth by the Pardoner; and the simultaneous affirmation through irony of the value of daily life and the truths that lie beyond literature by the Nun's Priest. Robin Kirkpatrick also compares 'The Griselda Story in Boccaccio, Petrarch and Chaucer', drawing attention to the way the various authors present the interrelationship of the Marquis and Griselda to establish a particular moral position. Chaucer's concern with Christian *pitié* finds expression in 'an emotional drama that invites the direct participation of the audience', distancing itself from the Marquis's theatrical gestures to fix on the constancy of Griselda. But Chaucer's most original creation is the figure of the Clerk, particularly in the epilogues, where the triumphant affirmation of his own hidden individuality gains him the recognition of his fellows analogously to the way Griselda's weeping response to the sight of her children reveals her selfhood. In 'Chaucer, Boccaccio and the Friars' Nicholas Havelly first surveys the traditions and contemporary circumstances that could have influenced the antifraternality of the two writers, then finds points of comparison in their treatment of friars, notably in their role as tale-tellers. Peter Godman discusses 'Chaucer and Boccaccio's Latin Works' with particular reference to the Monk's account of Zenobia and the treatment of the Cleopatra legend in the *Legend of Good Women*. Boccaccio selects and manipulates his material to serve a moral end, but Chaucer changes the emphasis to ironic effect. The Monk responds to the Host's lascivious expectations with a sympathetic and

individualized example of chasteness and continence, while in the *Legend* the Chaucer-narrator transforms Boccaccio's whore into a paragon of female fidelity, demonstrating the subjectivity of poetic adaptation. Enrico Giaccherini provides 'Chaucer and the Italian Trecento: A Bibliography'. In 'Chaucer an Englishman Elusively Italianate' (*RES*) P. M. Kean examines specific passages deriving from Italian to demonstrate the flexibility of rhythm and cadence which Chaucer learned, and exemplified to his successors, from Italian poetry.

Before her untimely death in 1980, Elizabeth Salter had completed and was revising *Fourteenth-Century English Poetry: Contexts and Readings*³ (reviewed by Denton Fox, *TLS* 4220.172; N. F. Blake, *ES* 65.368-70). This unrevised work mentions Chaucer only cursorily in the first three chapters, which set the scene for a conception of Chaucer distinguished by his 'European' consciousness, paradoxically evident both in his decision to compose in the vernacular, and in his self-awareness as a poet. After a discussion of Chaucer's use of Boccaccio in the *Parlement*, the final chapter is devoted to a study of the *Knight's Tale* in the light of alterations made to Boccaccian source material. In particular, certain thematic concerns are shown to have been emphasized: the relationship between God and Man; Man and Fortune; the destructive nature of love. By exploiting for thematic purposes what are mere narrative hints in Boccaccio, the poem becomes one which expresses 'not the great orthodoxies of medieval faith, but the stubborn truths of human experience'. The special value of this book lies in the wealth of contextual reference, English and European, which it provides for Chaucer's poetry.

R. A. Shoaf's book, *Dante, Chaucer, and the Currency of the Word: Money, Images and Reference in Late Medieval Poetry*⁴, seeks to derive from an interpretation of Canto 30 of the *Divine Comedy* a Chaucerian poetic theory concerning narratorial authority and responsibility in rendering the truth in fictions. The approach is much influenced by post-structuralist doctrines and the arguments are not so much difficult to summarize as not arguments. Instead, the thesis progresses by the exploitation of metaphor, metonymy, analogy, and typological resemblance predicated upon the initial adoption of an extended equation: poetry = language = sign = image = coin. The arguments justifying such equivalences direct the reader to many unfamiliar and interesting corners of medieval thought, but when the scheme is applied to Chaucer's poetry by the deployment of a highly rhetorical style, the contribution to conventional understanding of the poetry is debatable.

For some time in Chaucer studies a degree of unease has been felt about traditional approaches which profess to be objectively and historically valid, but which are suspected instead of being merely subjective but authoritarian. The discrepancy between modern reconstruction and actual original meanings has no doubt been exaggerated, but the doubts have led to a lively debate on the validity of new approaches. John H. Fisher, in 'Chaucer's Prescience' (*SAC*), repeats the fashionable viewpoint that historical interpretation is

3. *Fourteenth-Century English Poetry: Contexts and Readings*, by Elizabeth Salter. Clarendon. pp. viii + 224. £19.50.

4. *Dante, Chaucer, and the Currency of the Word. Money, Images, and Reference in Late Medieval Poetry*, by R. A. Shoaf. Pilgrim. pp. xv + 312. \$35.95.

misrepresentation, but goes on in an ironic spirit to show how Chaucer 'foresaw' many of the modern interpretations of his work. Presumably the lesson is that the blend of historical objectivity and modern perspectives can be validly creative, so long as we do not confuse interpretation with Chaucer's intentionality. In 'Textual Variants: Textual Variance' (*SoR*) Stephen Knight extends to the art of editing the formula of replacing covert subjectivity by an open declaration of it. After criticizing the foundations of previous editorial procedures, he states openly that his text of the *Franklin's Tale* for the Variorum Chaucer will be the one which 'recreates most fully the dialectal tensions of the period of origin'. The criterion for the selection of a variant should be the one which 'loads the text most strongly with ideology'. In this way the text becomes more fully a reflection of the worlds in which it emerged.

The nature and constitution of Chaucer's audience is the subject of a symposium in which Paul Strohm, in 'Chaucer's Audience(s): Fictional, Implied, Intended, Actual' (*ChauR*), reviews the various significances of the term with regard to Chaucer's literary practice; R. T. Lenaghan, in 'Chaucer's Circle of Gentlemen and Clerks' (*ChauR*), looks at the social structures implied by some of the short poems, and argues that the administrators in the royal household had a perception of themselves as a social group of equals; and Richard Firth Green, in 'Women in Chaucer's Audience' (*ChauR*), criticizes any tendency to confuse implied and actual audiences, pointing out the comparative rarity of women in the medieval household. Chaucer's poetry, and in particular his fabliau poetry, can be considered to have been written for a predominantly male audience. Although not a part of this symposium, V. J. Scattergood's 'Literary Culture at the Court of Richard II', in *English Court Culture in the Later Middle Ages*⁵ (reviewed by John J. McGavin, *TLS* 4209.1354), is closely related to it in content. Scattergood questions the uncritical acceptance of the role of Chaucer and Gower as court poets in view of the lack of evidence for Richard's literary interests; he agrees that Chaucer's audience consisted rather of 'career diplomats, civil servants . . . attached to the court and government'.

Daniel Sylvia provides the introduction to a collection of four papers on 'Thwarted Sexuality in Chaucer's Works' (*Florilegium*, 1981), delivered at his proposal at the 1976 MLA meeting. The papers have no individual titles. Donald R. Howard claims that Chaucer's depiction of thwarted sexuality in fact generally encompasses some other compensatory satisfaction through the link of sexuality with aggression – except in *Troilus*, which shows simultaneously the short-term gratifications and the inevitable transience of sexual desire. Chaucer assigns Pandarus an attitude of pagan philosophy from which he (Chaucer) distances himself, in contrast to Boccaccio's fascination with the sensual world of paganism, which may explain why Chaucer never names Boccaccio as his source. Beryl Rowland focuses on the Wife of Bath as nymphomaniac and the Pardoner as hermaphrodite. E. Talbot Donaldson finds little trace of thwarted sexuality and suggests that Chaucer, identifying with Pandarus, prefers art to experience. Florence Ridley warns against confusing one's own reading with Chaucer's intention when considering

5. *English Court Culture in the Later Middle Ages*, ed. by V. J. Scattergood and J. W. Sherborne. Duckworth. pp. x + 220. £18. (Abbreviated *English Court Culture*.)

sexually frustrated characters such as the Wife or the Prioress; she infers Chaucer's sympathy with woman's plight but without suggesting that Chaucer intended to advocate woman's freedom. When in the Miller's Tale Nicholas *thakked* Alison about the *lendes*, he was smacking her bottom. This elucidation leads John Davenant into other examples which suggest to him that 'Chaucer's View of the Proper Treatment of Women' (*Maledicta*, 1981) was that they should be mastered and that the process could be mutually pleasurable.

In 'Chaucerian Authority and Inheritance' Anthony C. Spearing considers four aspects of the role of father for Chaucer studies – Chaucer's unfavourable presentation of fathers; the transmission to their sons of bad qualities only (if any); Chaucer's refusal to acknowledge his own poetic parentage, particularly from Boccaccio; and Chaucer's unwillingness to define his own meaning and purpose in writing, which posed problems for his successors who claimed him as their own 'poetic father'. Ian Bishop discusses 'Chaucer and the Rhetoric of Consolation' (*MÆ*), largely in the *Book of the Duchess* and the *Knight's Tale*, but also notes the comic use of the topics of consolation by the Wife and the sceptical view of them present in the *Franklin's Tale*. Chaucer's 'sensitive awareness of the dangers and embarrassments inherent in proffered consolation' is noted. In 'Arithmetic and the Mentality of Chaucer'⁶ Derek Brewer decides to draw together references to arithmetic in various applications in Chaucer and urges us to recognize a thematic conflict between its impersonal measurements and the kind of values which were primary in Chaucer's mind. In 'Pace in Chaucer; "The proverbe seith; "He hasteth wel that wisely kan abyde"' (*Melibee*, 1054)' (*Poetica*) Barry Windeatt demonstrates from a variety of works the changes that Chaucer makes when translating both in references to time and in the pace and corresponding effect of his narrative. The discussion concludes with an examination of narrative pace in *The Knight's Tale*. Eating and drinking, sexuality and love, play and seriousness, and the making of art are four 'ideas' whirled through by Paul G. Ruggiers in 'Platonic Forms in Chaucer' (*ChauR*) in his demonstration that they are important substrata in the coherence of Chaucer's works. In 'Chaucer's High Rise: Aldgate and *The House of Fame*' (*ABR*, 1982) Sr Margaret Theresa, by the force of associative imagination, detects formative influence from Chaucer's years at Aldgate on the *House of Fame* and on the 'Troy-wall' parameter of *Troilus*.

David Burnley assumes the role of *A Guide to Chaucer's Language*⁷ (reviewed by S. S. Hussey, *THES* 591; Bernard O'Donoghue, *TLS* 4233.555), producing a valuable study that holds to its task of helping the reader appreciate the skill with which Chaucer utilizes and expands his inherited linguistic resources. The book is in two parts. The first, 'The Language of the Text', concentrates primarily upon linguistic structure, covering the various parts of speech, verbal aspect, and negation, and concluding with a discussion of methods of textual coherence that develops from linguistic notions of cohesion. The second part, 'Variation, Context, and Style', looks at the

6. In *Literature in Fourteenth-Century England: The J. A. W. Bennett Memorial Lectures, Perugia, 1981–1982*, ed. by Piero Boitani and Anna Torti. Tübinger Beiträge zur Anglistik 5. Narr/B&B. pp. 221. £15. (Abbreviated Boitani-Torti.)

7. *A Guide to Chaucer's Language*, by David Burnley. Macmillan/UOkla. pp. xv + 264. hb £15, pb £5.95.

contextual meaning of Chaucer's lexis, showing how Chaucer exploits the regional, 'topical', and rhetorical resources of his medium and finally demonstrating the 'subtle architecture of sense-relations and associations which derives ultimately from scholastic Latin culture'. Combining factual information, close textual analysis, and critical alertness, the book is a useful guide, not only to Chaucer's language, but also to the kind of issues to be explored in ME generally.

The *Festschrift* for Norman Davis⁸ (reviewed by Paula Neuss, *TLS* 4240.759; N. F. Blake, *ES* 65.367-8), although naturally covering a broader field, contains important articles on linguistic aspects of Chaucer. G. V. Smithers, in 'The Scansion of *Havelok* and the Use of ME *-en* and *-e* in *Havelok* and by Chaucer', argues that rhythmic pulse rather than linguistic stress is the basis of the metre of both, and extrapolates metrical principles from *Havelok* to Chaucer which enable him to give guidance on the Chaucerian use of *-en* and *-e*. Further, he questions the assumption of the Chaucerian caesura, regarding the virgule as a mark of syntactical punctuation. Tauno F. Mustanoja reviews scholarly opinion in 'Chaucer's Use of *gan*: Some Recent Studies' (Davis⁸), and concludes that although the periphrasis is metrically convenient, the possibility of stylistic or affective use cannot be discounted. In 'Chaucer's Spellings' (Davis⁸) M. L. Samuels deduces from the spelling practice of two scribes those forms which are likely to have been constrained by the Chaucerian exemplar. Since these are very close to those in certain good early manuscripts of the prose texts, as well as those of the *Equatorie of the Planetes*, this may be taken as evidence that the last is indeed a Chaucer autograph. A stylistic analysis by N. F. Blake, 'Aspects of Syntax and Lexis in *The Canterbury Tales*' (*Revista Canaria de Estudios Ingleses*), attempts to restore the connotations of a number of words used in Chaucer's description of the Prioress, and suggests that Chaucer intends to point a contrast between her actual ample appearance and her adopted role of dainty romance heroine. Previous criticism has overemphasized Romance vocabulary at the expense of native words. 'Does the verb *wenen* contain the presupposition "erroneously" in Chaucer's usage?' is the question which Masayuki Higuchi seeks to elucidate in 'On the Counterfactual Force of *Wenen* - with Special Reference to Chaucer's Use' (*SEL*). In most contexts the answer is affirmative, but details are given of contexts which regularly defeat this presupposition. The investigation has interesting stylistic implications both for the relationship between characters and in the observation that the frequency of *wenen* in *fabliau* tales is associated with the representation of gullibility in that context. The *fabliau* spirit is apparent in Chaucer in numerous references to 'getting and spending' in the *General Prologue*, and Patricia J. Eberle, in 'Commercial Language and the Commercial Outlook in the *General Prologue*' (*ChauR*), sees a major departure in Chaucer's presumption of an audience at once conversant with courtliness and with the technicalities of commerce.

Two essays in Derek Traversi's *The Literary Imagination*⁹ deal with

8. *Middle English Studies Presented to Norman Davis in Honour of His Seventieth Birthday*, ed. by Douglas Gray and E. G. Stanley. Clarendon. pp. viii + 288. £35. (Abbreviated Davis.)

9. *The Literary Imagination: Studies in Dante, Chaucer, and Shakespeare*, by Derek Traversi. DelawareU/AUP (1982). pp. 266. £16.

individual tales but are generated from the thesis that poetry must tell the truth about reality without sacrificing idealism. 'The Franklin's Tale' reveals the vulnerability of ideal *gentillesse* – here embedded in the romance mode – in the face of ineluctable reality, represented by the rocks which are suggestive of the threat to the ideal marital relationship. Faced with the generic necessity of separation and loss, Dorigen questions the nature of reality instead of bridging the gulf between reality and ideal with patience, and thereby falls into Aurelius's trap, an illusion which temporarily obscures reality. Arveragus's patient affirmation of *trouthe* evokes reciprocal responses from Aurelius and the magician, but the reader recognizes this as an ironic retreat from reality into generic stereotype. 'The Manciple's Tale', told by a realist, even cynical, narrator, shows how Apollo refuses to acknowledge his wife's natural impulse to freedom and is deceived by her. In consequence, he first abandons his civilizing graces, appropriate to a god, by killing her; then abandons his poetic vocation, particularly appropriate to Apollo, by casting out his poetic imagination in the form of the crow because it had told him plain truth when he preferred self-deception.

Finally, Chaucerians will be interested in a new critical biography of F. J. Furnivall, founder of the original Chaucer Society and influential Chaucerian textual scholar. William Benzie's book, *Dr. F. J. Furnivall: Victorian Scholar Adventurer*¹⁰ (reviewed by Robert Bernard Martin, *TLS* 4215.27), offers a picture of the man and his times and includes an evaluation of the Society and its contribution to Chaucer scholarship.

2. Canterbury Tales

Derek Traversi's book, *The Canterbury Tales: A Reading*¹¹, is an exercise in literary criticism addressed to the non-specialist reader and excludes the Franklin's and Manciple's Tales, the subject of other studies by him (see above). It is in three parts. The first begins in the natural impulse to pilgrimage, and more widely to direct one's life to a spiritual end. This impulse has implications for art – in the dual obligation set out in the Prologue to be true to human experience of existence and to supernatural truths, and also in the ambivalence of art and its rejection, embedded in the Parson's Tale and the Retraction. Traversi parallels in the first fragment the thematic shift, from Theseus's quest for reasoned order to the Reeve's realization of deception and animal passion, with the corresponding disintegration of the Host's loss of ordered control over the game. The second part of the book examines three views of marriage and patience. The Wife's selective interpretations of authority are necessary to sustain her illusions about her own experience, but she also reveals the source of that need in the reality of her old age – her fantasy world unites age and beauty, *maistrie* and the *gentillesse* and mutual trust that *maistrie* has always negated. The Clerk tells a tale morally edifying in academic terms, but transparently untrue to experiential reality and artistically flawed.

10. *Dr. F. J. Furnivall: Victorian Scholar Adventurer*, by William Benzie. Pilgrim. pp. xi + 302. \$31.95. See below, p. 393.

11. *The Canterbury Tales: A Reading*, by Derek Traversi. Bodley. pp. 251. hb £11.95, pb £6.50.

The Merchant deals with illusion and possession in marriage, but without the Wife's self-awareness. The third part of the book deals with the status of art, beginning predictably with the separation of morality from motive by the Pardoner. The tale stresses the need to accept mortality, not to seek to evade it, and the Old Man is seen as a figure of patient old age. The Canon's Yeoman detaches himself from his illusions about and fascination with his master, both by confession and by universalizing his experience; an analogy of alchemical and artistic transformation seems implied. The Nun's Priest's Tale, in contrast, is analysed as 'a distillation of the distinctively Chaucerian spirit', a well-told tale with a moral end, 'close to the heart of the whole undertaking in its humane, entirely unsolemn seriousness'.

Helen Cooper's discussion of *The Structure of the Canterbury Tales*¹² (reviewed by Bernard O'Donoghue, *TLS* 4233.555; T. A. Shippey, *THES* 590) interprets the work in the generic context of story collections, which she reviews, focusing on Boccaccio and Gower in order to highlight the unique generic diversity and the element of competition characterizing Chaucer's collection. The *Tales* is a demonstration of poetic virtuosity that also raises questions of literary quality and values. The tales are linked not only through sequential ordering but also by a pattern of thematic interlace which Ms Cooper takes up in her penultimate chapter under headings such as 'Fortune, Providence and Suffering'. The bulk of her study is a commentary on the text which seeks to demonstrate the significant relationships and contrasts emphasized by the careful juxtaposition of the tales. Among points raised are: the appropriateness of the Knight's Tale as the prelude to the collection; Fragment VII (B²) as a debate on literature that culminates in the Knight's intervention – a critique of literary genre – and concludes in the Nun's Priest's Tale, 'the *Canterbury Tales* in miniature'; and the relativism of values which refuses to privilege the Parson's final assertion of a non-literary, spiritual truth and implies a qualification to the Retraction. The *Tales* 'remain open to different human or generic perspectives with their different ideologies expressed through different levels of language and imagery'.

Two other critics discuss aspects of the 'story-collection' approach. 'The structure of the *Canterbury Tales* can be most appropriately compared not with the cathedral but with the mosque', says Katherine Slater Gittes in 'The *Canterbury Tales* and the Arabic Frame Tradition' (*PMLA*). Whereas the Greco-Roman tradition revered wholeness, completeness, and unity, the Arabic tradition was comfortable with infinite variety and complexity. It is characteristic of the Arab tradition that the connecting frame is the experience of one man or a single group, and that the structure is therefore open-ended. Some channels by which Arabic influence might have reached Chaucer are suggested. In his discussion of 'The *Canterbury Tales* as Framed Narratives' (*LSE*), Morton W. Bloomfield surveys the precedents and models for framed narratives available to Chaucer, considers the levels of realism and imagination in the authenticating frame, and suggests a wide interpretation of the work as an imitation of life.

Jill Mann examines two aspects of the *Tales*. In 'Satisfaction and Payment in Middle English Literature' (*SAC*) she looks at the lexical sets corresponding to

12. *The Structure of the Canterbury Tales*, by Helen Cooper. Duckworth. pp. iv + 256. hb £24, pb £7.95.

the senses of 'enough' and 'more' in *Pearl* and in the tales of the Clerk and Shipman. The extended discussion of the Clerk's Tale indicates that Griselda's limitless desire to do Walter's will eventually limits his seemingly insatiable urge to test her, converting it to an insatiable desire for union. If Griselda's insatiable willingness to suffer suggests an aspect of God, Dr Mann concludes from a brief discussion of the Shipman's Tale that sexuality, in its 'inexhaustible outpouring', has the same quality of divine abundance. The central motif of 'Parents and Children in the "Canterbury Tales"' (*Boitani-Torti*⁶) is Dr Mann's second concern. She finds in this relationship an image of inherent cruelty in parental power which can nevertheless be transmuted within a higher vision. Examples are drawn from the Monk's account of Ugolino and the tales of the Man of Law, Physician, Prioress, and Clerk. The motifs of 'the enthralled lord' and 'parenthood and childhood' are seen as interwoven and seeking resolution in the identity of God the Father and God the Son who submits, historically and eucharistically, to the authority of His own creatures. The power of helpless innocence, of suffering in the dual senses of 'permitting' and of 'feeling pain', found in some tales, leads Dr Mann to see in the pain and resignation of childbirth a suggestion that 'governance' must always recognize the complementary existence of powerlessness.

Margaret Hallissy discusses the themes of 'Poison and Infection in Chaucer's Knight's and Canon's Yeoman's Tales' (*EAS*, 1981). It is a minor feature of the *Knight's Tale* where Arcite is initially infected with the venomous disease of love and finally dies from Saturn's poisonous influence. But in the *Canon's Yeoman's Tale* venomous infection is a serious and pervasive moral metaphor for damnation. Lois Roney argues that, in his continuous use of 'The Theme of the Protagonist's Intention Versus Actual Outcome in the *Canterbury Tales*' (*ES*), Chaucer is commenting upon a recognizable feature of life. Heather Boyd in 'Fragment A of the "Canterbury Tales": Character, Figure and Trope' (*ESA*), argues that 'tales are marked in each instance by one or more figures of rhetoric expressive of the individual nature of both tale and teller'. She examines in particular *occupatio* with reference to the Knight and *paronomasia* with reference to the Miller. According to Warren Ginsberg in 'The Lineaments of Desire: Wish-Fulfillment in Chaucer's Marriage Group' (*Criticism*) Chaucer's characterizations gain 'psychological force' by a process of contrast between their actuality and some idealized figure. The Wife, Clerk, and Franklin all 'read themselves into their narratives'. In 'Yeoman, Parson, Poet: A Valediction' (*PAPA*, 1982) Merrell A. Knighten finds a penitential pattern in the tales of the Canon's Yeoman and Parson which validates the Retraction.

Concern with editorial and manuscript matters remains high. N. F. Blake continues the editorial debate in his examination of 'The Editorial Assumptions in the Manly-Rickert Edition of *The Canterbury Tales*' (*ES*). While acknowledging the value of that edition, he notes unacceptable assumptions such as those of the unique textual transmission of each tale and Chaucer's circulation of independent sections of the work, and also notes deficiencies in the recension-method. Professor Blake believes, with Tatlock, that Chaucer's original manuscript is the sole direct source of the bulk of the material in the extant manuscripts. Graham D. Caie claims that 'The Significance of the Glosses in the Earliest Manuscripts of *The Canterbury*

Tales'¹³ (Hengwrt, Ellesmere, and Cambridge Dd.4.24) lies in their aid to the interpretation of the tales – a claim he illustrates from the glosses to the tales of the Wife and the Man of Law. He further proposes that many were written either by Chaucer or by one of his contemporaries. In 'The Scribe of the Hengwrt and Ellesmere Manuscripts of *The Canterbury Tales*' (SAC) M. L. Samuels replies to the recent claim by Vance Ramsey (YW 63.98) that the manuscripts were the work of different copyists. From an analysis of variants constituting the 'scribal profile' of these manuscripts and also the Trinity Gower, Samuels demonstrates that 'Hg and El represent stages of a progression in the career of our single scribe'. Ellesmere can be placed later than Hengwrt, and Trinity College, Cambridge, R.3.2 falls in between.

Charles A. Owen Jr traces a 'Development of the Art of Portraiture in Chaucer's *General Prologue*' (LSE) which he characterizes initially in the portrayal of the Knight and the Squire where the use of simile in the latter suggests a late portrait, more confident in its language and drawing attention to the process of communication between narrator and audience. Other features of this developing technique are discussed, drawing upon a range of portraits, attention also being directed towards the grouping of portraits and the moral and fiscal vocabularies employed. Joel Fineman seeks to combine the twin senses of 'how to structure the desire for allegory' and 'how to account for the desire for allegory' in his punningly titled 'The Structure of Allegorical Desire'¹⁴ in which he directs a barely penetrable terminology upon the opening of the General Prologue. The initial piercing of female April by male March establishes the primary structuring of the *Tales* but this structure is also thematized, as indicated by the affinity of psychoanalysis and allegory, disclosing a loss and holding out a promise of resolution or recovery which will never be fulfilled but is constantly renewed, 'a structure of continual yearning'.

Two papers include within their scope answers to Terry Jones's imputations against the Knight (YW 61.107). Elizabeth Porter, in 'Chaucer's Knight, the Alliterative *Morte Arthure*, and Medieval Laws of War: A Reconsideration' (NMS), reviews authors on the laws and conduct of war, and from contemporary documents argues that in Chaucer's time 'men of conscience could and did turn with fervour to the idea of a crusade'. Numerous historical examples of this are supplied by Maurice Keen in 'Chaucer's Knight, the English Aristocracy and the Crusade' (*English Court Culture*⁵), where he demonstrates that crusading remained a prestigious ideal in Chaucer's lifetime, and that many English aristocrats took pride in having participated in some of the same crusades as the Knight.

In 'The Miller's Bagpipe: A Note on the Canterbury Tales, A 565–566' (ELN) Robert Boenig contests the notion that bagpipes had a uniformly unpleasant or obscene connotation for medieval audiences: in representational art, even angels play bagpipes. Because the Reeve comes from Norfolk, says Alan J. Fletcher in 'Chaucer's Norfolk Reeve' (MÆ), there

13. In *Papers from the First Nordic Conference for English Studies, Oslo, 17–19 September, 1980*, ed. by Stig Johansson and Bjørn Tysdahl. Institute of English Studies, UOslo (1981).

14. In *Allegory and Representation: Selected Papers from the English Institute 1979–80*, ed. by Stephen J. Greenblatt. New Series 5. JHU (1981). pp. xiii + 193. \$8.50.

is 'a ready-made expectation' of guile and avarice, since Norfolk seems to have been associated with these qualities. Edward Vasta, however, sees puns as the key to the Reeve's vices, and in 'How Chaucer's Reeve Succeeds' (*Criticism*) he sees in *pyvete* both the occasion of the 'fundamental dispute between the Miller and the Reeve and principle of the Reeve's life and personality'. The deprival and isolation which this word is claimed to signify are apparent too in the pun of the Reeve's name (= *reven*), and it is considered both comic and sobering that such a man has achieved worldly success. Nigel Saul's 'The Social Status of Chaucer's Franklin: A Reconsideration' (*MÆ*) represents a historian's treatment of a subject recently discussed both by Henrik Specht (*YW* 62.134) and Mary J. Carruthers (*YW* 63.101), and comes to the conclusion that the usual view of the Franklin as the satirical portrait of a *parvenu* with aspirations of gentility is probably justified after all. Robert E. Jungman confronts the ambiguities of "'Amor vincit omnia" and the Prioress's Brooch' (*Lore&L*), pointing out the association of the phrase with Virgil, and also the latter's ambiguous medieval reputation as both prophet of Christ and magician.

This year the *Knight's Tale* has provoked unusually little interest. In 'Arcite's Injury' (*Davis*⁸) E. Talbot Donaldson suggests that the word *pomel* (A.2689) refers to the 'saddle-bow' against which Arcite was thrown, but acknowledges consequent difficulties with the remainder of the line.

The first of the Variorum *Canterbury Tales* to appear is Thomas W. Ross's edition of *The Miller's Tale*¹⁵ (reviewed by N. F. Blake, *ES* 65.177-9). A lengthy introduction precedes the text, containing firstly a survey of critical opinion on such matters as the tale's *fabliau* affinities, its morality, its relation to other tales, its structure and style, and its characterization. Interestingly, critical commentary seems to show little concern with the last before 1930. The second part of the introduction contains a discussion of textual matters, and the volume closes with a bibliographical and a general index. The text itself, based upon the Hengwrt manuscript and conservatively emended from the Ellesmere, is sometimes restricted to the uppermost two lines of the page by the extensive footnotes which record textual variants, textual commentary, lexical glosses, and quoted critical commentary. These notes are necessarily variable in kind and are often so in quality. Specialists may find cause to quibble about the conception of textual revision or a few emendments, such as that at l. 3518, but this edition represents a substantial achievement, combining an excellent text with a wealth of associated scholarship.

Patrick J. Gallacher applies Maurice Merleau-Ponty's ideas about the structure of perception to Chaucer in 'Perception and Reality in the *Miller's Tale*' (*ChauR*), and Richard Harris, in "'The Magus" and "The Miller's Tale": John Fowles on the Courtly Mode' (*Ariel*), sees a parallel in terms of their criticism of courtly aspirations. Catherine Brown Tkacz, in 'Chaucer's Beard-Making' (*ChauR*), finds a pun in John's oath in the Reeve's Tale, 'by seint Cutberd', which it is claimed alludes to the idiom 'to make someone's beard'. John F. Plummer believes that simony is an important theme in the tale. His point of departure in 'Hooly Chirches Blood: Simony and Patrimony in Chaucer's *Reeve's Tale*' (*ChauR*) is the reference to many a 'panne of bras'

15. *The Miller's Tale*, ed. by Thomas W. Ross. *The Variorum Edition of the Works of Geoffrey Chaucer*, Vol. II, Part 3. UOkla. pp. xxix + 273. \$38.50.

(A.3944) which formed the dowry of Simkin's wife. Numerous scriptural references to the sacredness of brass vessels are cited, and reference is made to a range of literature which represents simony as the theft of Christ's patrimony. D. Thomas Hanks Jr wishes to see in 'Emaré: An Influence on the *Man of Law's Tale*' (*ChauR*), and he cites some verbal and incidental parallels to suggest that Chaucer had read a precursor of Ms. Cotton Caligula A II.

Two papers seem to have been prompted by the perception of proto-feminism in the Wife of Bath: the shorter, '“Who peyntede the leon, tel me who?”: Rhetorical and Didactic Roles Played by an Aesopic Fable in the *Wife of Bath's Prologue*' (*SP*), by Marjorie M. Malvern, traces the use of the devices of rhetoric by the Wife to present a misogynistic caricature of herself for satirical purposes. 'To try to understand the functioning of the idea of the feminine in the medieval poetic consciousness in general and in the *Roman de la Rose* and the *Canterbury Tales* in particular' is the wider purpose of Lee Patterson's elegantly argued essay, '“For the Wyves love of Bathe”: Feminine Rhetoric and Poetic Resolution in the *Roman de la Rose* and the *Canterbury Tales*' (*Speculum*). A survey of characteristic medieval antifeminist works centres upon La Vieille as an educative agent in the *Roman*, whose discourse can formally resolve the problems set up by Guillaume's personification allegory and its exclusion of temporal change. The Wife's Prologue moves from a joyful carnality to a darker oppression of men, both views being finally ousted by a sympathetic realization of the Wife as individual. Her Tale suggests the transformation of squalid desire into clear-sighted wisdom, concluding in the transformed hag's surrender to the knight's sexual fantasies. Finally invoking divine grace, the Wife sets male submissiveness against male tyranny. Patterson proceeds to an analogy with Chaucer's view of his role as poet, subject to the tyranny of authority but transforming it, affirming and undermining its meaning, as exemplified in the *Legend* and the *Miller's Tale*. While the Man of Law's commitment to piety reveals the oppressions and limitations of his stance, the Wife's tale 'offers a mode of reading that is at once literal and moral' and which insists that meaning is available only at its conclusion. In the *Tales* that conclusion is offered by the Parson, but the Wife's intervention in the sequence at this point significantly defers it. An interesting article by Thomas Hahn and Richard W. Kaeuper, 'Text and Context: Chaucer's *Friar's Tale*' (*SAC*), explores the connection between literature and society in relation to this tale, discovering close parallels between the role and presentation of the Summoner in the tale, and the operation and reputation of archdiaconal officials in contemporary actuality. Morton W. Bloomfield, in 'The *Friar's Tale* as a Liminal Tale' (*ChauR*), reads it in the light of the anthropological notion of the *rite de passage*: the tale tells the story of a crossing of the threshold of death.

Paul Acker, in '“Wades Boot” (Chaucer's MerchT E 1424): A Different Tack' (*AN&Q*), reviews the traditions of Wade and suggests on the basis of *pidrekssaga* that the expression refers to his body, a significance which might suit the context in the *Merchant's Tale*.

In her discussion of 'Tyranny and *Commune Profit* in the *Clerk's Tale*' (*ChauR*), Carol Falvo Heffernan links the political and domestic aspects of Walter's tyranny and argues that Griselda's self-abnegation converts him to the thesis of common profit. This self-denying response to tyranny must be set

against the necessary voice of protest from the masses and against the sergeant's willing compliance with tyranny. In 'The Lady, The Swineherd, and Chaucer's Clerk' (*ChauR*) Mary J. Carruthers argues that the Clerk, responding to the Wife, transforms Petrarch's story into one of *gentillesse* in which the lowborn Griselda displays for our contemplation the aristocratic virtue of integrity that the bullying nobleman Walter self-evidently lacks. From a detailed examination of the prevailing motif of 'True and False *Cheere*' in Chaucer's *Clerk's Tale* (*JEGP*) Thomas H. Bestul concludes that, in addition to underlining the contrast between Griselda and Walter and heightening pathos, the motif contributes to the ambivalent evaluation of the characters in human and symbolic terms.

In 'Chaucer's *Squire's Tale* and the Rise of Chivalry' (*SAC*) Jennifer R. Goodman defends the tale as an example of the fashionable contemporary 'composite romance', viewed sympathetically by Chaucer and used as 'the picture of a young man's imaginary world'.

Angela Lucas discusses 'Astronomy, Astrology and Magic in Chaucer's *Franklin's Tale*' (*Maynooth Review*), claiming that the power of astrology is questioned through the Franklin's superficial knowledge and confused attitudes. She discerns a pattern of duplicity, deriving from the clerk's reliance on a natural high tide rather than human artifice to remove the rocks, which ultimately brings the marriage of Dorigen and Arveragus under suspicion. In 'Aurelius' Quest for *Grace*: Sexuality and the Marriage Debate in the *Franklin's Tale*' (*CEA Critic*, 1982) Wolfgang E. H. Rudat claims that marital neglect and the arousal of springtime lead Dorigen in her frustration to a verbal infidelity. In consequence her marriage is rejuvenated and Aurelius's worth as a human being is destroyed. That Chaucer's treatment of Boccaccio's story was influenced by *Cligès* is Mary Hamel's theory in 'The *Franklin's Tale* and Chrétien de Troyes' (*ChauR*). Besides direct verbal correspondence, the two stories share a 'romantic' treatment and a concern with wish-fulfilment, illusion, and escape. But Dorigen, despite resembling the romance-heroine, is 'realistic' in her behaviour and Aurelius, moved to compassion by her distress, breaks out of the chivalric code that obscured his view of reality. Compassion, not *gentillesse*, is the turning-point of the plot.

Effie Jean Mathewson is opposed to the interpretation of the *Franklin's Tale* offered by Gerald Morgan (*YW* 58.117), and, in 'The Illusion of Morality in the Franklin's Tale' (*MÆ*), argues the impropriety of Dorigen fulfilling her promise, pointing out that despite the 'humble, wys accord' the marriage is grossly unequal. She feels that the Franklin's enthusiasm for his story implies a satirical view of his limited conception of *gentillesse*. Richard Hillman, in 'Chaucer's Franklin's Magician and *The Tempest*: An Influence Beyond Appearances?' (*SQ*), argues that the *Franklin's Tale* is 'a major source' of the play. Reading from the perspective of Prospero leads to an excessive emphasis on the importance of Chaucer's Orléans clerk.

In 'Chaucer's *Physician's Tale* and Its "Saint"' (*ESC*, 1982) J. D. W. Crowther draws attention to Virginia's saintly qualities, using examples of women martyr-saints from Bokenham's *Legendys of Hooly Wummen*, and stresses that the 'pitous' aspect of her plight is the counterpart to the absence of a transcendental perspective in the tale – itself a comment on the attitude of its teller.

Discussing 'Chaucer's Pardoner: The Death of a Salesman' (*ChauR*), Derek

Pearsall resists any explanatory or extenuating psychology for the Pardoner since Chaucer has suppressed inner life in order to suggest inner death. The Old Man in the tale offers a positive view of death, combined with a somewhat ambiguous desire for the life of youth. The Old Man is also the concern of Richard Gill's discussion of 'Jung's Archetypes of the Wise Old Man in Poems by Chaucer, Wordsworth, and Browning' (*Jnl of Evolutionary Psychology*, 1981), which looks at the figure in the tale, 'Resolution and Independence', and 'Childe Rolande to the Dark Tower Came'. Each presents a variation of Jung's archetype created from the writer's own needs and evoking powerful associations for the reader. The essay examines the distinction between the literary and the psychological archetype. And in '“They Shul Desiren to Dye, and Deeth Shal Flee Fro Hem”: A Reconsideration of the Pardoner's Old Man' (*NM*) Alexandra Hennessey Olsen compares the Old Man with the diabolical yeoman of the *Friar's Tale* and argues that, as an example of the trickery of the devil in human form, he prepares us for the Parson's account of the way to salvation. Claiming that earlier critics have been too rigid in their definition of a modern sermon, Robert P. Merriux shows that 'modern' sermons had considerable structural variety and that there is indeed 'Sermon Structure in the *Pardoner's Tale*' (*ChauR*). It is marked by rhetorical techniques and by a close relationship of 'sentence' and form. The allusion to 'Avyccen' in VI.C.889–92 is the starting-point for Margaret Hallissy's consideration of 'Poison Lore and Chaucer's Pardoner' (*MSE*), in which she first explains Chaucer's allusions to Avicenna here, then shows the relevance of the image of 'poison as evil' to the meaning of the tale. Melvin Storm's article (*YW* 63.104) has prompted some objections and two replies from the author in *PMLA*'s 'Forum'. Ellen Schaubert and Ellen Spolsky, in 'Conversational Nonco-operation: The Case of Chaucer's Pardoner' (*Lang&S*), seek to illustrate how the Pardoner's discourse breaches expectations of behaviour required for successful communication according to Speech Act Theory. By boasting about what should be confidences, he disconcerts his hearers. Jon Erickson suggests that, in view of the systematic relationship of its negative heroes to its negative ending, we should classify 'Chaucer's *Pardoner's Tale* as Anti-Märchen' (*Folklore*).

Gerhard Joseph's paper, 'Chaucer's Coinage: Foreign Exchange and the Puns of the *Shipman's Tale*' (*ChauR*), like R. A. Shoaf's book mentioned earlier, owes much to Derrida's analogy between money and language and discusses puns in relation to the idea of the 'erasure' of the denomination of coinage. Although this analogy does not itself add significantly to our understanding of the tale, the discussion contains a number of sound interpretative remarks.

The presumption that Chaucer was a literary theorist whose views can be read in the *Canterbury Tales* surfaces again in C. David Benson's 'Their Telling Difference: Chaucer the Pilgrim and his Two Contrasting Tales' (*ChauR*). Chaucer was interested throughout the *Canterbury Tales* in the way in which manner of treatment affected the significance of a tale, and *Melibee* and *Thopas* are at two extreme poles in terms of style and artistry. The case here is exaggerated, but Benson makes some acute remarks about the limitations of the dramatic theory, suggesting that the pilgrims should be regarded not as characters reflected in their tales but as narrative artists. John Burrow, in 'Sir Thopas in the Sixteenth Century' (*Davis*⁸), gives an account of the opinions of early readers of the poem, and of its association with greenwood

ballads. It is sobering to be informed that so major a literary figure as Spenser read the poem as an exhortation to chastity.

Charles Lionel Regan, in 'Of Owls and Apes Again: CT, B² 4282' (*ChauR*), supplies two more contexts in which owls and apes are juxtaposed with implications of wisdom and folly. 'Chanticleer's Latin Ancestors' (*ChauR*) in the twelfth-century Latin poetry of the Lower Rhine have been sought out by Donald N. Yates. He recommends that closer attention be paid to *Gallus et vulpes*, which contains the germ of mock-heroic treatment, and the Ghent *Isengrimus*, which uniquely shares some features.

The Second Nun identifies with her 'heroine', St Cecilia, in her busy-ness about God's work, for which both are freed by their commitment to virginity, argues Janemarie Luecke in 'Three Faces of Cecilia: Chaucer's *Second Nun's Tale*' (*ABR*, 1982).

'Is the "Canon's Yeoman's Tale" Apocryphal?' (*ES*) asks Peter Brown, and answers that no certain decision is possible on the palaeographical and bibliographical evidence. He therefore puts N. F. Blake's (YW 61.104) claim of spuriousness to the test of literary-critical judgement, concluding that the Prologue is 'brilliantly-conceived as part of the fabric of the *Canterbury Tales*', that the first part also passes muster, but that the final part is so 'devoid of invention' that it may well be the work of an imitator. He hypothesizes that the story may have been in the course of a Chaucerian revision, but was completed by another.

For F. N. M. Diekstra the point of the Manciple's Tale is 'the reflective interest in the irrationality of human passion and the incongruity of human motivation'. He rejects as misleading interpretations based upon the teller's character, and examines 'Chaucer's Digressive Mode and the Moral of *The Manciple's Tale*' (*Neophil*), reviewing sources and analogues and stressing the functional 'digressions', which have counterparts in Chaucer's other works. The final inappropriate *moralitas* constitutes a characteristic challenge to our criteria of moral evaluation. The shared concern with the power of speech in the Tale and St James's Epistle is stressed by Sheila Delany in 'Doer of the Word: The Epistle of St. James as a Source for Chaucer's *Manciple's Tale*' (*ChauR*). Specifically, she urges James 3, 3–10 as a concealed source, verbal and thematic, for the advice given to the Manciple by his mother (H.319–24 ff.).

Paul Beekman Taylor's article, 'The Parson's Amyable Tongue' (*ES*), suggests that the Parson's concern with confession and the correction of sins of the mouth demonstrates his consolatory purpose of restoring the unity of intent, word, and deed which the later tales had progressively destroyed. Yet his intent is not to condemn the earlier *japes* but to suggest that 'the games of life are but proem to the earnest of its close'. In 'Synthesis and Orthodoxy in Chaucer's Parson's Tale: An analysis of the concordance of different authoritative *sententiae* according to the principles of the medieval *artes praedicandi*' (*UOQ*, 1980) Anthony E. Luengo demonstrates that the Parson's use of such *sententiae* accords with the traditional *schema* conveniently described by Thomas Waleys, an English Dominican, and hence responds to the abuse of *sententiae* by the Wife and the Pardoner. Wolfgang E. H. Rudat suggests that the reference to St Augustine at I.260–9 of 'Chaucer's *The Parson's Tale*' (*Expl*) is a Freudian slip, caused by the Parson's preceding suppression of the saint's explicit comments on pre- and post-lapsarian sexuality. In 'Nicholas of

Clairvaux and the Quotation from "Seint Bernard" in Chaucer's *The Parson's Tale*, 130–132' (AN&Q) Robert M. Correale finds the ultimate source for the passage in a section of a homily by Nicholas, Bernard's secretary.

3. *Troilus and Criseyde*

Wayne C. Booth's classifications of irony are perceptively adopted by David Lawton in his attempt to reconcile the two critical stances of 'Irony and Sympathy in *Troilus and Criseyde*' (LSE). Starting from the reader's foreknowledge of the fall of Troy, the poem's major dramatic irony, he explores the resulting ironies of fatal necessity and fated free will. He then considers the function of Boethian philosophy and language in the poem, suggesting that there are two views of love – the religious, with its attendant problem of the relationship between sacred and profane love, and the ludic. Finally, he assimilates the Epilogue to the ironic pattern, noting the movement between condemnatory and consolatory attitudes which has at its centre the laughter of Troilus; at this point the reader becomes the object of the irony.

In 'Hidden Depths: Dialogue and Characterization in Chaucer and Malory' (PMLA) Peter R. Schroeder argues that 'Chaucer and Malory produce the illusion of characters with unexplained psychological depth by allowing the exterior to suggest the interior'. For Chaucer, this proposition is argued with reference to Criseyde, where there is no authorial intervention to signal a gulf between her spoken words and her true intentions as there is with Troilus and Pandarus. This process of characterization by 'implicature', using realistic dialogue, is set against the various devices of plot-determined characterization, mechanically programmed characterization, and explicit psychological self-revelation or analysis available to Chaucer and Malory, against which Chaucer seems to react by inviting readers to reconstruct their own psychologically consistent Criseyde within the gaps left by the text.

In 'A Text and Its Afterlife: Dante and Chaucer' (CompLit) Karla Taylor compares the attitudes of Dante and Chaucer to the ambivalent potential of literature – to the converted, morally edifying; but to the unenlightened, morally perverting. From Dante's story of Paolo and Francesca in *Inferno* V, she emphasizes the gulf revealed between the 'converted' and 'unconverted' readings and Dante's efforts to ensure that the work is read as he intended. Then, taking Chaucer as Dante's reader, she suggests that *Troilus* offers an 'anti-*Commedia*' reading and shows a deep but unrecognized influence from Dante. Drawing parallels and contrasts between the two narratives, she argues that, unlike Dante, Chaucer has no confidence that he can direct the reader's interpretation, despite his recognition of a morally edifying potential in the tale, for Chaucer himself has demonstrated how readers can transform their texts.

For Richard Waswo the poem's irony is dislocating and disorientating. Focusing on 'The Narrator of *Troilus and Criseyde*' (ELH), he stresses the parallels of role between the Narrator and Pandarus in their motives and methods of service, their simultaneous detachment and involvement, their gain and loss of control over the action, and their (and our) exclusion from what they admire. The Narrator enacts Chaucer's historical role as courtier and diplomat; but Waswo points out that affirmations of inferiority in the poem imply an unerasable superiority over the material. The Epilogue is 'not a

conclusion to the story but an escape from it', a further ironic ambivalence which contradicts and rejects the narrative rather than providing a unifying continuity from it. In 'Chaucer's *Troilus and Criseyde*: Narrator-Reader Complicity' (*AI*) Wolfgang E. H. Rudat decides that the Narrator brings before the reader the incestuous relationship of Pandarus and Criseyde, but in verbal and symbolic coitus instead of a literal coitus: 'When [Pandarus] tells [Criseyde] to renounce the behaviour of a widow, he is telling her not only to take off her *widow's* clothes but to take off her clothes – for "loves daunce".'

In 'The *Asse to the Harpe*: Boethian Music in Chaucer'¹⁶ Julia Bolton Holloway looks at the variant forms of the *asinus ad liram* topos, found in *Boece* I Prosa 4.1–3, and echoed in *Troilus* I.730–5, arguing that in the latter Chaucer has thematically reversed the topos; Chaucer's mock-persona, Pandarus – a parodic *Philosophia* counselling lust – seeks ass-like to pervert the celestial music, while *Troilus*, in despair like a Boethius-persona, is led away from the celestial music like an uncomprehending ass, but finally returns to it.

Does anyone know the whereabouts of 'The Missing *Troilus* Fragment' (*Lib*, 1982) of Book V, stanzas 207–14, published in 1887 by Stephens and Skeat, asks D. C. Baker. He rehearses the few known facts, reproduces the original published text, and suggests that the fragment may be from the same manuscript as the Hatfield fragment. James Alexander explicates four puns in 'Chaucer's *Troilus and Criseyde*' (*Expl*). D. J. Wallace offers 'Some Amendments to the Apparatus of Robinson's *Works of Chaucer*' (*N&Q*), specifically to the table of parallels between *Il Filostrato* and *Troilus*, together with a misprinted line-reference. In 'Wordes White: Disingenuity in *Troilus and Criseyde*' (*ES*) Myra Stokes examines the ways in which Chaucer's four main characters use language for argument, persuasion, and self-deception, alerting the reader to the oblique connection between words and thoughts. Douglas B. Wilson in 'The Commerce of Desire: Freudian Narcissism in Chaucer's *Troilus and Criseyde* and Shakespeare's *Troilus and Cressida*' (*ELN*), contrasts the narcissism of Shakespeare's lovers with Chaucer's presentation of their development from narcissism to mature love that respects the reality and value of the other person. Thomas Moisan traces affinities between 'Chaucer's Pandarus and the Sententious Friar Lawrence' (*PAPA*, 1982), stressing the thematic effects of Shakespeare's Chaucerian echoes.

4. Other Works

The *Book of the Duchess* continues to provoke most discussion among the minor poems. As a complement to J. J. N. Palmer's discovery about the date of Blanche's death (YW 55.165) Sumner Ferris, in 'John Stow and the Tomb of Blanche the Duchess' (*ChauR*), reveals that in John Stow's *The Survey of London* (1598, 1603) the date of Blanche's death copied from John of Gaunt's tomb is given as 1368. Ellen E. Martin challenges 'The Interpretation of Chaucer's Alcyone' (*ChauR*) as 'a spiritual incompetent' offered by Huppé and Robertson, and points out that she is usually treated favourably by

16. In *Boethius and the Liberal Arts: A Collection of Essays*, ed. by Michael Masi. Utah Studies in Literature and Linguistics 18. Lang (1981). pp. 218 + 15 pls. \$27.35.

commentators. In 'Sleep, Dreams, and Poetry in Chaucer's *Book of the Duchess*' (PLL) Lisa J. Kiser draws a parallel between creative, dreaming sleep and poetic creation, and a contrast between the false and factitious resurrection of Ceyx brought about by idle Morpheus, and the recreation of Blanche brought about by the labours of the poet. The traditional assumptions about the consolatory purpose of the poem are questioned by Denis Walker, who believes that the poem is 'more rhetorical and reader-oriented' than the 'psychologically mimetic mode' favoured by the traditional conception of its consolatory purpose. In 'Narrative Inconclusiveness and Consolatory Dialectic in the *Book of the Duchess*' (*ChauR*) he argues that consolation is directed more generally towards the reader than to dramatic personages in the text. Consolation in the poem consists rather of *Affektkomplexe* clustered around the pleasance, the cave of Morpheus, and the figure of White. This last recreates Blanche with a universalized reference.

In 'Lost in the Funhouse of Fame: Chaucer and Postmodernism' (*ChauR*) Robert M. Jordan fears that a traditional 'realist' quest for thematic unity may underlie claims that the *House of Fame* is a statement about poetry. Rather, Chaucer – in common with post-modernist writers, who have rediscovered the mode – uses digression and self-parody, rhetorical exuberance and strong signals of narrative discontinuity mediated through his Narrator in order to foreground the forces of perception and the play of language in literary composition. Tracing 'Chaucer's Labyrinth: Fourteenth-Century Literature and Language' (*ChauR*), Piero Boitani first follows the progressive movement in the *House of Fame* from static order to moving disorder, consistently secular in its concern but constructing a wide picture of the literary concerns of the time. Then, working back from the House of Rumour account, he examines Chaucer's devices for analysing the interrelationship of reality, truth, language, and literature, and considers the implications of that analysis, drawing upon contemporary theories of language. The material in the article is substantially reproduced in the first part of Boitani's introduction to the volume of Bennett Memorial Lectures⁶, 'An Idea of Fourteenth-Century Literature'. The essay eventually refocuses on the Janus-like image of the poet as humble, unskilful clerk and as a quietly confident and self-aware individual who moves between the roles of collector of past myths and creator of new myths.

The figure of Nature is the focus of Jack B. Oruch's discussion of 'Nature's Limitations and the *Demande D'Amour* of Chaucer's *Parlement*' (*ChauR*). Stressing her inability to carry out her unaccustomed role in the, to her, unfamiliar institution of the *demande d'amour*, he sees her as a comic, flawed figure rather than a divine agent, a reading supported by earlier views of Nature, including those of Alan of Lille. The *Parlement* is a *demande* in the sense of encouraging definition and initiating questioning.

The value of classical literature to the medieval Christian and the responsibility of the 'translator' towards his pagan sources form the thematic centre of the *Legend of Good Women*, according to Lisa J. Kiser's book, *Telling Classical Tales*¹⁷. The issues are structurally polarized in the two Prologue figures. While the God of Love – a figure without natural

17. *Telling Classical Tales: Chaucer and the 'Legend of Good Women'*, by Lisa J. Kiser. CornU. pp. 169. \$19.50.

counterpart – tries simultaneously to be Cupid and God and demands that all literary works be clear-cut exempla, Alceste represents a mediation which is suggestive both of the theological mediation of the Virgin Mary and, in the images of the sun and the daisy, of a corresponding literary mediation, suggestive of art sustained by the light of Truth: ‘Intercessors are necessary in matters of human perception as they are in matters of salvation.’ The Chaucer-narrator seems to obey the god’s request for *exempla*, offering nineteen legends that have the generic characteristics of explicit morality, applicability to life, and brevity; but in fact he reveals the incompatibility between the exemplary Christian martyrs of the genre and the women whose betrayal by fickle men and deaths for unworthy causes he narrates here. Chaucer is defending the symbolic methods of *poesye* against the legend-building process of *makyng*, but in Alceste creates a figure who will fit both approaches. But Chaucer also defends translation of text and meaning and proclaims the need for poetry to imitate closely both experience and the literature of the past.

In Cupid’s ideal woman – passive, and fearful of letting men down – Chaucer exposes the imprisonment of women, using as his vehicle a comically insensitive and bored Narrator unaware of his own antifeminist bias. Elaine Tuttle Hanson develops this thesis in ‘Irony and the Antifeminist Narrator in Chaucer’s *Legend of Good Women*’ (*JEGP*) through a critical survey of the poem that uses the revisions of the G Prologue and the legends of Cleopatra and Thisbe to illustrate the pervasive programme. In ‘Dido at Hunt, Chaucer at Work’ (*ChauR*) Alan T. Gaylord sets Chaucer’s decasyllabic translation of Dido’s hunt beside the equivalent passage in the octosyllabic *Eneas* and in Virgil. The two sources enable him to characterize medieval and classical systems of poetics and reveal how Chaucer, by selecting elements from both systems, gains new freedom for the decasyllabic form and moves towards a leisurely conversational mode that develops fully in his later less serious and less tonally consistent writing. George Kane considers ‘The Text of *The Legend of Good Women* in CUL MS Gg 4 27’ (*Davis*⁸), and forms an impression of its scribe as possessed of a ‘dull and limited mentality’, and that therefore intelligent and substantial discrepancies in G with regard to F are the work of the author. The G Prologue, he concludes, has ‘no peculiar authority’ and ‘preserves an authorial version of the Prologue by an immediate scribe notably subject to error’.

Avril Henry contributes to the discussion of ‘Chaucer’s *ABC*: Line 39 and the Irregular Stanza Again’ (*ChauR*) a proposal, deriving from her work on the relevant stanza in manuscripts of *The Pilgrimage of the Lyf of Manhode*. She suggests that the archetype reading, *correcte me*, was an error for Chaucer’s reading, *correcte vice*. Jay Ruud interprets ‘out of this tounne’ in l. 17 of ‘Chaucer’s *Complaint to his Purse*’ (*Explic*). In ‘Mad Lovers and Other Hooked Fish: Chaucer’s *Complaint of Mars*’ (*Allegorica*, 1979) Mark E. Amsler accepts the moral context proposed for the poem by Chauncey Wood (YW 51.108) but argues the need to concentrate upon the complaint section, and specifically upon the Christian moral and mythographic interpretations of the ‘hooked fish’ allusion which shows ‘the precise nature of Mars’ love madness and the degree to which he is unable to subordinate human love to divine love’.

Caroline D. Eckhardt surveys the origins and variety of ‘The Medieval

Prosimetrum Genre (from Boethius to *Boece*)' (*Genre*), looks at the characteristics of the genre in those writers known to Chaucer, and proposes that Chaucer used prose throughout *Boece* because, influenced by Dante, he considered the unadorned transparency of prose most appropriate for conveying the substance of his subject.

In '“I N'am But A Lewd Compiler”: Chaucer's “Treatise on the Astrolabe” as Translation' (*NM*) Carol Lipson compares the handling of the material in the Treatise with that in the two claimed sources, Messahala and Sacrobosco, and concludes that the work cannot be dismissed as a translation. Rather, 'Chaucer has made original contributions to the genre of manual writing, and has also met with difficulties in mastering this type of writing.'

The Sixteenth Century: Excluding Drama After 1550

R. E. PRITCHARD and MICHAEL SMITH

This chapter has two sections: 1. The Earlier Sixteenth Century; 2. The Later Sixteenth Century. Section 1, by R. E. Pritchard, has two categories: (a) Early Tudor Prose; (b) Early Tudor Verse and Drama. Section 2 has four categories: (a) General; (b) Sidney and Spenser; (c) Other Poets; (d) Prose. Sections (a), (c), and (d) are by Michael Smith. Section (b) is by R. E. Pritchard. A selective review of books may be found in *SEL*.

1. The Earlier Sixteenth Century

(a) *Early Tudor Prose*

A useful little introduction to Sir Thomas More for students is provided by Anthony Kenny¹, in the Past Masters series; he discusses More's life, death, and writings, and assesses his intellectual and moral importance, setting out More's principal ideas, his character, learning, wit, and values, as well as the themes and qualities of *Utopia* and the devotional works. For the specialist readers of *Moreana*, Uwe Baumann develops earlier considerations of Herodotus as a source for *Utopia*, comparing the unfortunate gold-bearing Anemolians with Cambyzes II's envoys to the Ethiopians, and the Utopians' Mithraism with that of the Persians; Raphael's proposed treatment of criminals may derive from Aulus Gellius. Also in *Moreana* Giuseppe di Scipio argues for similarity of thought in *Utopia* and Machiavelli's *Il Principe* regarding armies, war, and state security: Machiavelli's political realism accords well with the non-Christian Utopians' practices. Gert van den Steenhoven outlines for non-German readers P. Berglar's paper in *Jahrbuch 1981, Thomas Morus Gesellschaft* (Düsseldorf, 1982) on 'Justice and Mercy in the Life and Work of Thomas More': More viewed the great questions of his time and country as questions of law. Law and justice are not even primarily concerned with human relations, but manifest the 'jural relationship' that is an aspect of the love-bond between God and mankind: the soul's salvation depends, like civil society's order, on law and obedience to authority.

Literary techniques concern various other writers. Jenny Mezcims (*UTQ*) discusses various Utopias, particularly More's and *Gulliver's Travels*, that depend upon exploiting the interplay between ideal fiction and reality, where

1. *Thomas More*, by Anthony Kenny. OUP. pp. 111. £7.95.

fiction is set within half-fiction within 'reality', and literary convention and rhetoric unsettle the reader. Elizabeth McCutcheon's lively monograph, *My Dear Peter*², views More's prefatory letter to Peter Gilles as the first part of *Utopia*, and its *ars poetica*; she distinguishes between More as man, preface-writer, and character, and discusses how the letter presents the paradoxical grounds of the work, its funny and fantastical hypotheses, its guides to reading, and draws attention to its own rhetoricism. The study perceptively extends the rhetorical analysis of *Utopia* to demonstrate the intellectual agility required of the reader, and the open-endedness of More's discourse. Richard Helgerson relates *Utopia* to another masterpiece of intellectual agility and fantasy, Rabelais's *Pantagruel*, in S. Greenblatt's *The Power of Forms in the English Renaissance*, noted below in the Sidney and Spenser section. Richard Lanham's contribution to *Acts of Interpretation*³ presents More as a follower of Plato as confidence-trickster artist, suggesting how '*Utopia*'s literary form allows More to suggest and get credit for an open society, to make us feel that he understands the value of one, without formally admitting such a society to his argument'.

Such openness to ambivalence and ambiguity is not for George M. Logan, whose title, *The Meaning of More's 'Utopia'*⁴, gives fair warning in its assumption that the work has one meaning. The book seeks to set *Utopia* in the context of humanist political thinking, and certainly there is much useful material here, but the discussion is generally too bland and insufficiently responsive to the complexities and contradictions of *Utopia*'s writing and of the various strands of political writing – Plato, the Epicureans, the Stoics, the Scholastics, and fifteenth-century Italians – touched upon. Likewise, the title of Jasper Ridley's attempted revaluation of Wolsey and More, *The Statesman and the Fanatic*⁵, tells all: Ridley does his best to rehabilitate Wolsey, but his discussion of More is an attack, exaggerating More's faults, and oversimplifying and misinterpreting the government, law, and religious thinking of the time. One does not get a sense of a proper balance having been achieved.

More's contemporaries are better served elsewhere. David Birch provides a bipartite study of *Early Reformation English Polemics*⁶ for the period 1528–34, the first part being a survey of first-appearance printed polemics in the context of the development of English printing and prose, the second providing a limited study of their cultural context. Birch traces extremely carefully (almost every sentence seems to be annotated) the movement from early conservative suspicion of original English composition to its eventual dominance, 1528 being offered as a watershed. E. J. Devereux, expanding on

2. *My Dear Peter: The Ars Poetica and Hermeneutics for More's 'Utopia'*, by Elizabeth McCutcheon. Moreanum. pp. 102. Ffr 60, \$8.50.

3. *Acts of Interpretation: The Text and its Contexts, 700–1600, Essays on Medieval and Renaissance Literature in Honor of E. Talbot Donaldson*, ed. by Mary J. Carruthers and Elizabeth D. Kirk. Pilgrim (1982). pp. xii + 385. £27.50, \$32.95.

4. *The Meaning of More's 'Utopia'*, by George M. Logan. Princeton. pp. xv + 296. £23.70.

5. *The Statesman and the Fanatic: Thomas Wolsey and Thomas More*, by Jasper Ridley. Constable (1982). pp. 338. £12.50.

6. *Early Reformation English Polemics*, by David Birch. SSELER. USalz. pp. 131. pb \$25.

his 1968 checklist, outlines the history of *Renaissance English Translations of Erasmus*⁷ in the period 1522–1700, providing full biographical accounts of each edition of the translations, and brief accounts of how the books were used; the first (*Enchiridion*, by Tyndale c. 1522) challenged the authority of the old priest, and the last in the period (*Moriae Encomium*, 1683) challenged the authority of the new presbyter. J. A. Froude told his Oxford students of Renaissance history that ‘those who accept Erasmus as a guide will not wander far out of the way’, and the University of Toronto continues to provide more of the guide, in the latest volumes of the *Collected Works of Erasmus*, Vol. VI, *Letters 842 to 992*, and Vol. XXXI⁸, the first five hundred of the *Adages*. These collections of sayings, proverbs, etc., gathered from a lifetime’s reading and from earlier collections, so much portable wisdom, gain their interest from Erasmus’s comments and explanations; they are invaluable in the study of Renaissance literature.

The values of the More circle and the early humanists are considered by Constance Jordan in her discussion of Sir Thomas Elyot’s *The Defence of Good Women* (*RQ*). Early humanist writing, however ‘feminist’, had difficulty in coping with the idea of the sexes’ political equality; the early humanists’ heroines, or female ‘worthies’, were pagan, and felt to be culturally alien. Elyot’s dialogue presents the Syrian Queen Zenobia as a female worthy; Jordan suggests that she might have been discussed with Catherine of Aragon in mind, and that the dialogue could date from about 1533, when Elyot was one of those sympathetic to the idea of deposing Henry and setting up Catherine as regent. Janis Butler Holm (*Lib*) discusses Thomas Salter’s *The Mirrhor of Modestie*, usually thought of as a typically late (1579) Puritan work: it was in fact derived directly from Giovanni Michele Bruto’s *La Institutione di una Fanciulla Nata Nobilmente* of 1555, an extremely conservative humanist work that required very little modification. Betty Hill in *E&S* outlines the career and discusses the writing of William Patten (c. 1510–1601), a figure, as she says, ‘great only in years’.

(b) *Early Tudor Verse and Drama*

It seems to have been a rather thin year this year; however, a warm welcome is certainly due to John Scattergood’s edition of Skelton⁹, in which he provides all Skelton’s English verse, according to the Kinsman and Yonge canon of 1967, arranged in chronological order, as far as possible. Scattergood is sparing with new conjectural emendations; the accompanying glossary, though inevitably selective, provides much valuable assistance; likewise, the annotation is useful, but could have been more so – much remains baffling to the non-specialist. However, not to carp: for most readers, this must now be the Standard Complete Skelton. Richard Finkelstein (*N&Q*) argues that

7. *Renaissance English Translations of Erasmus: A Bibliography to 1700*, by E. J. Devereux. UTor. pp. xii + 212. £29.50.

8. *Collected Works of Erasmus*. Vol. VI: *The Correspondence of Erasmus, Letters 842 to 992, 1518 to 1519*, trans. by R. A. B. Mynors and D. F. S. Thomson. UTor (1982). pp. 448. £59.75. Vol. XXXI: *Adages I i 1 to I v 100*, trans. by Margaret Mann Phillips. UTor. pp. 420. £51.80.

9. *John Skelton: The Complete English Poems*, ed. by John Scattergood. Penguin. pp. 573. pb £6.95.

linking Skelton's story of fetching Margery from Hell with John Heywood's story of the Pardoner's trip to Hell, in *The Four PP*, derives from a misreading of two lines out of context; Heywood could draw on other sources. Merle Fifiield, in discussing the moral interlude *Somebody and Others* (1550?, 1560?), also in *N&Q*, reviews earlier attempts to identify Somboddy as intended to figure a particular monarch; the existence of its French original, *La Verité Cachée*, makes this intention very unlikely, and any identifications with English monarchs would therefore be extrinsic and dependent on the context of the performance.

Rei R. Noguchi provides a careful and interesting discussion of 'Wyatt's Satires and the Iambic Pentameter Tradition' (*SP*), applying Morris Halle and Samuel J. Keyser's theory of prosody to Sir Thomas Wyatt's verse to demonstrate the metrical principles on which it operates: Wyatt was neither a metrical fumbler nor innovator, but, rather, provided continuity to the English pentameter tradition based on Chaucer. J. M. Evans points out (*N&Q*) that the version of the Earl of Surrey's 'The Meanes to Attain Happy Life' in William Baldwin's *A Treatise of Morall Phylosophie* (1547) is closer to that printed in Tottel than to the Harington manuscript (used by Emrys Jones), and argues that future critical editions should be based on Baldwin. S. P. Zitner (*ELH*) outlines the historical circumstances behind Surrey's epitaph on Thomas Clere, noting the echo of Dante's Virgilian epitaph; the poem is a justification for Surrey's claiming of Clere, and reveals his identification with him: 'the poem is all mirror'. Linda Woodbridge (*ELR*) discusses two neglected poems, *The Wife Lapped in Morel's Skin* and *The Proud Wife's Paternoster*; the similarity of their prosody, diction, use of tags, oaths, and expletives suggest a common authorship – Andrew Borde seems an improbable possibility, while a member of the More–Erasmus circle seems more likely; notwithstanding the publication dates of 1560 and 1576+, she argues for an earlier period of composition for them both, about 1525.

2. The Later Sixteenth Century

(a) General

Deconstruction is certainly not a new arrival on campus, but remains to many a strange face with a hard-to-read expression, thus continuing to offer professors scope for the performance of scholarly introductions. In 'Deconstruction and Renaissance Literature' (*Assays*) Gary F. Waller shows himself an energetic welcomer, hailing Jacques Derrida as both 'stimulus' and (more unexpectedly) 'reassurance', the latter presumably because his philosophy is taken to render the 'task of interpretation' not only 'joyfully endless' but also 'necessary'. The necessity of Waller's own article is somewhat diminished by its already having appeared, in the guise of a long review, in *DR* (1981). Nevertheless, there is no doubt that it is still topical, and that post-structuralist methodologies are rapidly becoming naturalized in Renaissance studies. Whether criticism is thereby renewed, or merely rephrased, remains to be seen. From this year's output one could gather evidence for both points of view.

Of the four new books to be dealt with in this subsection, the most theorized also struck me as the most interesting. Alan Sinfield's subject in *Literature in*

*Protestant England*¹⁰ is Calvinism and the tensions it set up within sixteenth- and seventeenth-century English culture. These tensions are both within Calvinism itself (thus both Donne and Milton's Adam are seen caught on the horns of a Protestant doctrine of marriage which incompatibly stressed both mutual affection and male domination), and between Calvinism and other, older elements in the culture (mainly classical, humanist elements, such as ideas of 'fate and fortune', which Sinfield sees as in conflict with doctrines of predestination). Sinfield's binary oppositions are sometimes a bit rough-and-ready, and the 'sharp and persistent cultural dislocation' he detects in sixteenth-century England may in part be created by the persistent sharpness of his own analysis (so that, for instance, the Elizabethan Calvinist polity is referred to as a 'tyranny' and a 'one-party state'). Nevertheless, his view of the great creative writers of the period as wrestling, 'with more or less conviction, to accommodate' the harshnesses of Calvinism 'to their intuitions about humanity' in large part convinces, even if those 'intuitions' seem theoretically rather suspect (are they not Sinfield's intuitions?). It is a short and compact book, though even so the author could perhaps have traversed the more well-trodden sections of his argument more rapidly.

Sinfield pleads his case with some passion; Julia Briggs's *This Stage-Play World*¹¹ preserves a more impartial tone. It sets out to introduce students of literature to the rudiments of Elizabethan and Jacobean social and intellectual history. Chapters are devoted to views of nature, living in society, religion, education, the court, and the theatre; the 'world picture' that emerges from these information-packed, highly readable pages is one of bustling contradictions rather than frozen orthodoxy. A helpfully selective annotated bibliography accompanies each chapter. The book's conclusion, which reinstates a version of 'the dissociation of sensibility' as the figure in the period's carpet, and locates the quality of the great Elizabethan writers in their 'ability to retain . . . opposing perceptions in a volatile synthesis', is disappointing, and could perhaps have been left off; but, on the whole, the author has performed her task very well. Undergraduate libraries should have this book, and indeed students may well want to invest in their own copy.

Of rather more specialized interest is *Premises and Motifs in Renaissance Thought and Literature*¹², a gathering of twelve essays by C. A. Patrides on variously esoteric aspects of the hierarchical disposition of the Renaissance mind. Eleven of the essays have previously been published in learned journals; the twelfth is a hitherto unpublished lecture on the fable of Pope Joan. Other subjects include: the orders of the angels, the cessation of the oracles, the dimensions of hell. The author's erudition is worn lightly in his text and packed densely into his remarkably full footnotes. I do not think, however, that these gracefully antiquarian essays add up, as Patrides in his address to the reader hopes they may, to 'a comprehensive vision of the Renaissance at large'.

10. *Literature in Protestant England, 1560–1660*, by Alan Sinfield. CH/B&N. pp. viii + 160. £11.95.

11. *This Stage-Play World: English Literature and its Background, 1580–1625*, by Julia Briggs. An OPUS Book. OUP. pp. viii + 225. hb £9.95, pb £3.95.

12. *Premises and Motifs in Renaissance Thought and Literature*, by C. A. Patrides. Princeton (1982). pp. xx + 236; 4 pls. £18.50.

Retha M. Warnicke's *Women of the English Renaissance and Reformation*¹³ also turns out to be more limited in scope than the reader might expect from its title. Much of the book is devoted to assessing the scholarly accomplishments of individual Tudor women. Warnicke's general argument, when it makes itself felt, is that neither Protestant marriage theory nor humanist educational reform was as liberating for women as has been suggested. This history of limited achievements is hardly a tale to keep old persons from the chimney-corner. It is commendably devoid of the wishful wrenching of evidence which sometimes mars feminist history, but does not succeed in becoming very inward with its subject. It would have been interesting to compare this book with Linda Woodbridge's *Women and the English Renaissance*¹⁴, but, unfortunately, no copy of the latter was available for review.

It was a year of many reprints. Richard Lanham's *Motives of Eloquence*¹⁵, John Buxton's *Elizabethan Taste*¹⁶, and Dame Frances Yates's *The Occult Philosophy in the Elizabethan Age*¹⁷ all made welcome re-appearances in paperback. Last year's special issue of *Genre*, though hardly yet of classic status, was reprinted between stiffer covers under a less fancy title¹⁸.

The culture of the Elizabethan court has been a favourite area in recent years for critics seeking to extend the scope of their investigations beyond the 'purely literary'. Four articles this year are addressed to matters courtly. Heinrich F. Plett, in his discussion of 'Aesthetic Constituents in the Courtly Culture of Renaissance England' (*NLH*), deploys strategies that are becoming increasingly familiar. Court culture is treated as a 'text', of which the various media (literature, painting, etc.) are 'subtexts'; courtly rhetorics, such as George Puttenham's *Art*, refer to the whole text, and are thus 'modes of a cultural self-description'; they yield a map of a society governed by the figures and practices of irony, allegory, and impersonation, of playful fictions; a rhetoric which aims to 'aestheticize' social being in the cause of political stability. Puttenham, and his definition of allegory as 'the Courtier', is also leant on heavily by Louis Adrian Montrose in 'Of Gentlemen and Shepherds' (*ELH*), his self-styled 'prolegomenon . . . to the rereading of Elizabethan pastoral texts'. For Montrose, Elizabethan pastorals can only be fully understood in the historically specific contexts of changing attitudes to sheep-farming and to courtly dissimulation. To invoke only the 'timeless' themes and values of literary pastoral is too bland. Montrose refines patiently on Empson's analysis of the 'essential trick of the old pastoral' in *Some Versions*. As usual, his views on this subject are well worth having, and it is hardly a

13. *Women of the English Renaissance and Reformation*, by Retha M. Warnicke. Contributions in Women's Studies 38. Greenwood. pp. viii + 228. £26.50.

14. *Women and the English Renaissance: Literature and the Nature of Womanhood, 1540-1650*, by Linda Woodbridge. Harvester. pp. viii + 364. £28.50.

15. *Motives of Eloquence: Literary Rhetoric in the Renaissance*, by Richard Lanham. Yale. pp. viii + 256. pb £8.95.

16. *Elizabethan Taste*, by John Buxton. Harvester. pp. 372. hb £20, pb £6.95.

17. *The Occult Philosophy in the Elizabethan Age*, by Frances A. Yates. ARK Paperbacks. RKP. pp. x + 217. pb £2.95.

18. *The Power of Forms in the English Renaissance* (originally titled *The Forms of Power and the Power of Forms in the Renaissance*), ed. by Stephen Greenblatt. Pilgrim (1982). pp. vi + 246. £19.50.

criticism to say that the reader leaves the article with renewed admiration for Empson's suggestive succinctness.

Montrose has an excellent analysis of the fine balance between queen and subjects which the self-conscious 'idleness' of courtly culture helped to preserve: 'To the Queen, Puttenham proposes an art to keep courtiers occupied with idleness. To her courtiers, he proposes an art in which they may pursue their own ends by dissembling idleness.' What happened when an overmighty subject neglected dissimulation, and upset the equilibrium of court ceremonial by projecting too flamboyant a self-image at the Accession Day Tilts is explored by Richard C. McCoy in his interesting article, "'A Dangerous Image": The Earl of Essex and Elizabethan Chivalry' (*JMRS*). Frank Whigham, by contrast, sets out to reconstruct from courtesy-books a sense of what it must have been like for the minor performers in this culture of serious play. In 'Interpretation at Court: Courtesy and the Performer-Audience Dialectic' (*NLH*) he builds up a picture of an ambitious, self-conscious group of courtiers, anxious to the point of paranoia about their individual reputations, almost entirely dependent on others' approbation for their sense of personal virtue or value, agonizing about the sincerity of 'positive feedback', praising to win praise: *Cassios* all, in fact. Is it one of the fascinations of the Renaissance court that the modern academy can glimpse itself caricatured there as in a distorting mirror?

The most substantial article yet to be discussed is Brian Vickers's 'Epideictic and Epic in the Renaissance' (*NLH*), a vigorous and extensively documented account of the influence of epideictic rhetoric on the development of epic theory. 'The Renaissance reader', Vickers assumes, obeyed the rhetoricians' precepts, looking not *at* but *through* the characters of epic poems, 'as if using an X ray, to the moral qualities' they embodied, and ignoring 'other, less essential aspects of their behaviour'; this is a reading habit 'the modern student must strive to acquire'. The bluntness of the imperative here is a price Vickers willingly pays for his salutary moral, and there is of course much truth in what he argues. Earlier in the article, however, he illuminatingly discusses what seem from a modern perspective the shortcomings and insensitivities of Renaissance epic theory, a discussion which helpfully qualifies his advice to imitate the rhetoricians, but which is rather lost sight of in his closing pages.

Two short notes to finish with: Michael Brennan settles 'The Date of the Death of Abraham Fraunce' (*Lib*) as 1592–3 by reference to the 'Induction' to Thomas Lodge's *Phillis*; and Elizabeth Mackenzie asks 'What About Petrarch?' (*RES*), suggesting that, until Samuel Daniel set the record straight in his *Defence of Rime*, Petrarch's contribution to the humanist movement was undervalued in sixteenth-century England.

(b) *Sidney and Spenser*

Anne Ferry's interesting *The 'Inward' Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne*¹⁹ perhaps promises more than it delivers. It begins by distinguishing Renaissance from modern assumptions about the nature of the self, discussing a variety of English Renaissance texts (conduct books,

19. *The 'Inward' Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne*, by Anne Ferry. UChic. pp. xii + 285. £21.25, \$25.

theological and psychological treatises, etc.) to show contemporary understandings of the inner self, which, however withdrawn, was nevertheless capable of examination and utterance. The discussion of her chosen sonneteers (presented in 'old-spelling' texts, to obviate the 'interpretation' imposed by modern editing), concerned with the presentation of the inner self and the complex relations between feeling, language, and convention, is frequently shrewd and perceptive, but seems to have a somewhat limiting sense of convention and, in practice, to suggest that these poets' conception of the self was not so very different from that of fairly recent times.

H. A. Mason reprints as a lengthy article (*CQ*) seven undergraduate lectures on Sidney's *Apologie*, given at London University some thirty years ago. It takes a long time to get to grips with the subject; of interest is the section where Mason relates the *Apologie* to Baldassare Castiglione's *Il Cortegiano*, arguing that the courtier values present in both works underlie the *Apologie*'s fundamental intellectual and moral inadequacy. In *ELR* S. K. Heninger Jr argues that the edition of Plato published by Henri Estienne in 1578 with a translation by Serranus was a considerable influence upon Sidney's *Defence of Poesie*, while Robert H. Ray (*Expl*) suggests that 'on earth we are but pilgrims made' (*Astrophel and Stella* 5) is not just a medieval commonplace but derives specifically from Hebrews 11.13–16 as in the Geneva Bible. In *SEL* Heninger discusses 'Sidney and Boethian Music': the *Defence* was written at a time of transition between the holding of the Boethian–Platonic view of poetry as linked with music, and a newer view of poetry as linked with painting. The former view makes Sidney think in terms of 'number, weight and measure', of formal orders and the reproduction of ultimate orders and harmonies; the link with painting urged him towards the reproduction of the effects of the phenomenal world, to narrative and 'feigning notable images of virtues, vices or what else'. The former theory was adequate for such works as *Astrophel and Stella*, but the *Arcadia* required a more developed theory, going beyond the limiting 'ornament' of verse.

Michael McCanles proposes (*ELH*) that the 'fore-conceit' of *Arcadia* is to be found in the oracular prediction that drives out Basilius and his family, that is both within and without the fiction that it generates; its ambivalent position, and the tensions that it produces for characters and reader, are crucial, making the contradiction between freedom and constraint a major issue of the whole work. He also analyses (*UTQ*) the descriptive style in the *New Arcadia*, to demonstrate that the antithetical rhetorical figuration there is not merely applied ornament, veiling some prior hypothetical non-verbal world; rather, the logical analyses and interactions of the figuration – the play of differences and identity, of implication and exclusion – are primary and determining: the reality that the work mediates lies nowhere but in this figuration. In *Trials of Desire: Renaissance Defenses of Poetry*²⁰ Margaret W. Ferguson attempts, by means of close analyses of Du Bellay, Tasso, and Sidney, to correlate these defences with other contemporary and personal concerns. So, there is an account of Du Bellay's view of the text as property, with consideration of the relation of past to present, national purpose, and Du Bellay's social aspirations; a lengthy treatment of Tasso, playing off family romance and

20. *Trials of Desire: Renaissance Defenses of Poetry*, by Margaret W. Ferguson. Yale. pp. xii + 257. £24, \$22.50.

literary relations; and speculations on doubleness, duplicity, and the narcissistic strategies in Sidney.

David Quint ranges even more widely²¹ in considering differing Renaissance views of originality, as to whether it derives from some transcendental origin or from within the limitations of time and circumstance. He uses the Platonic figure of originary Ocean and the streams flowing from it in developing a thesis on the opposition of allegory and history: 'Sannazaro's opposition of epic authority to pastoral autonomy, Tasso's Platonic response to Ariosto's attack on allegory, Bruno's abolition of history in favor of allegory, Spenser who conversely makes allegory dependent upon and thus vulnerable to the events of history, the Rabelaisian poetics of the Spirit which counter the threat of Babelic autonomy and historical dispersion'; the last pages present the Renaissance concern to define the autonomous text as crucial in western intellectual history.

'Orpheus, Pan, and the Poetics of Misogyny: Spenser's Critique of Pastoral Love and Art' (*ELH*) is Harry Berger Jr's lengthy title for a lengthy essay, a richly suggestive meditation on the implications of the complex interplay between wish-fulfilling fantasy and bitter complaint, that produce and depend upon each other, as explored in *The Shepheardes Calender*. In 'Vision, Poetry and Authority in Spenser' (*ELR*) Thomas R. Hyde considers the relationship between, on the one hand, the visionary and vision – what the poet claims to see – and, on the other, what more modestly he can merely narrate, even second-hand; while in the early *Complaints* 'I see' is merely a quotation, the *Mutabilitie Cantoes* conclude with prayer for 'that Sabaoth's sight'. Mary Ann Cincotta (*SP*) makes something out of an unpromising-looking subject, providing a subtle account of how Spenser uses proverbs and similar material to give a sense of their provisionality, their limitation to and by context; such material lends the authority of common knowledge, but does not, in Spenser, determine the meaning of the action, being instead tested and validated by the poem, as the allegory real-izes and extends the proverb. John N. Wall Jr, in 'The English Reformation and the Recovery of Christian Community in Spenser's *The Faerie Queene*' (*SP*), relates the poem, particularly Book I, to Tudor Protestant writing and also religious practice, where the ritual of the Eucharist and the Word validate each other; the emphasis is on a Protestant Spenser's use of language to bring about the reality of his Christian-communal societal vision. In similar vein, David L. Miller, developing earlier arguments by Helgerson and Lanham, ranges throughout Spenser's *oeuvre* in considering 'Spenser's Vocation, Spenser's Career' (*ELH*), tracing his engagement with the cultural and political institutions of his time: Spenser's complaints are gestures, soliciting 'countenance' from his historical community; the 'serious self' is to be fashioned in a renewed community.

T. S. Eliot remarked, *à propos* of Milton, on the thinness of Puritan mythology; for Spenser, part of the solution lay in the transmutation of traditional Catholic symbolism. Robin Headlam Wells²², following in the footsteps of Frances Yates and Roy Strong, demonstrates how Spenser

21. *Origin and Originality in Renaissance Literature: Versions of the Source*, by David Quint. Yale. pp. xii + 263. £20, \$30.

22. *Spenser's 'Faerie Queene' and the Cult of Elizabeth*, by Robin Headlam Wells. CH/B&N. pp. xiv + 178. £12.95, \$27.50.

combined the resources of medieval iconography of the Virgin, and Renaissance rhetoric, in contributing to the cult of Elizabeth as the predestined ruler of an elect nation. After an introductory discussion of the Renaissance poetics of praise – George Puttenham understood well how profitable flattery could be – he traces the extensive deployment of Marian imagery throughout *The Faerie Queene*. Jan Karel Kouwenhoven, in *Apparent Narrative as Thematic Metaphor*²³, returns to the Letter to Raleigh and argues with unusual confidence that we must indeed treat the fiction as allegory, as the poem simply does not work as a fiction but is a series of fragmentary and illusory narratives united only by their allegorical meaning; he presses very heavily on Books III and IV. He also claims that this is an essentially Calvinist poem, though some readers will take more persuading.

John Buxton provides an unambitious little piece (*RES*) on how Spenser guided contemporary readers of *The Faerie Queene*, exploiting their acquaintance with popular Arthurian romance, Virgil, or the Whitehall tilts; Calidore's interruption of Colin is an instance of inappropriate response to poetic vision. John D. Bernard (*SEL*) examines cantos vii–x of Book III, which he sees as thematically central, providing 'the pastoral of erotic fulfilment': the story of Florimell, the fearful passive victim of the erotic impulse, is elaborated and inverted in the story of Hellenore, absorbed by erotic energy, as Spenser's deployment of comic tone and narrative point of view guide the reader's understanding. Sean Kane covers familiar ground in studying 'Spenserian Ecology' (*ELH*) in Book III, demonstrating again how analogy and inter-relationship of elements are of vital importance; he also relates the *Hymnes* of Love and Beauty to the themes of this Book. In reflecting on Britomart, Amoret, and the House of Busyrane, Helen Gardner (*RES*) rejects speculations about perversity, courtly love, the romance of marriage *versus* the romance of adultery, etc. Amoret is to be seen, common-sensically, as the victim of Cupidean, possessive desire that must be controlled but not killed.

Two commentators in *Expl* go star-gazing: Fadzilah Amin argues that the 'bright evening star' of *Epithalamion* 16.286 cannot be Venus and is probably the moon, while J. C. Eade considers the time of Kirkrapine's return (*Faerie Queene* I.iii.16) as indicated – puzzlingly – by the position of Aldebaran and Cassiopeia, arguing for pre-dawn in autumn; in a second piece he contends that Orion, in 'flying fast from hissing snake' (*Faerie Queene* II.ii.46), is not evading Scorpio but the intervening Hydra. In the same journal, Michael Moorhead considers reasons for the 'chronicle' material of Book II, canto x, and asserts that it is to make Guyon not only, as heretofore, a knight of action, but also a knight of intellect, insight, and inquiry: a 'complete man' who can become the true knight of temperance. Ruth Berman discusses and, as far as possible, illustrates the heraldic blazonings in *The Faerie Queene* (*CahiersE*). Those in Books III and IV are the most detailed and conventional, those in Books I and II less so, while those in Books V and VI are very few and lacking in detail; this progress – or deterioration – parallels the order of composition proposed by Josephine Waters Bennett. Patrick M. Scanlon (*N&Q*) suggests that Avarice's riding on a camel (*Faerie Queene* I.iv.27) derives from an Elizabethan belief that the camel drank only from water it had fouled, making

23. *Apparent Narrative as Thematic Metaphor: The Organization of 'The Faerie Queene'*, by Jan Karel Kouwenhoven. OUP. pp. vi + 232. £19.50.

it an emblem of self-debasement and self-destruction. Nicholas Canny (*YES*) analyses the *View of the Present State of Ireland*: it was designed to serve the interests of the conquerors and colonizers of Ireland, and the advanced opinions it expresses were shared by many of his contemporaries in Ireland and were produced by their precarious circumstances; Spenser's formulation of these opinions was influential for the next century.

Others consider Spenser's links with other writers. John Guillory²⁴ considers the shift from poets, particularly Spenser and Milton, claiming inspiration to their claiming imagination, a shift from the sacred to the secular, and examines not influences but acts of acknowledgement. There are some acute observations in the course of the book, for example, on origins and loss in Spenser, but the discussion is not always as clear as it might be. In *PMLA* A. K. Hieatt finds Spenser's *Ruines of Rome by Bellay* a source for Shakespeare's *Sonnets*, and underlying some of the *Histories*. Kenneth Gross considers the effects of the hexameters in *The Faerie Queene* and the refrains in *Prothalamion* and *Epithalamion*, and Milton's reworking of such forms in the *Nativity Ode* and 'Comus': where Spenser combines ending and ongoing, retrospection and anticipation, a continuum, Milton emphasizes disjunctions of time and condition, a potent stillness.

Richard Helgerson dauntingly claims that his *Self-Crowned Laureates: Spenser, Jonson, Milton and the Literary System*²⁵ is part of a collective project in the application of semiotics to the study of literary discourse. He considers how these poets sought to establish themselves as sources of moral power in their times (remembering Virgil and Augustus). So, in *The Shepheardes Calender* Spenser rejects the courtly amateur code for professionalism; by the end of *The Faerie Queene* 'things fall apart' and he ends in private contemplation of mutability. Jonson, rejecting romance and epic in favour of satire for his moral exploration, denied himself sublimity. Milton is considered in the context of his Caroline generation: *Paradise Lost* is 'the unique answer to a shared problem'. The book provides a useful contribution to understanding of the historical and cultural constraints upon these writers.

Among the more general studies, Stephen Greenblatt has edited essays on various aspects of *The Power of Forms in the English Renaissance*¹⁸, that in effect grow out of his own earlier *Renaissance Self-Fashioning*. Daniel Javitch and Margaret Maurer show how Puttenham, Gascoigne, Sidney, and Donne advertise their availability and capacity in the course of their writing; Jonathan Goldberg emphasizes the Machiavellianism of Book V of *The Faerie Queene*, and Stephen Orgel speculates as to why Spenser risked including the fall of Duessa, arguing that here, as elsewhere, he wished to suggest the inadequacy of the poetic mythology. Two more books range beyond the confines of this section. Douglas Brooks-Davies, in *The Mercurian Monarch*²⁶, deals with the theme of the monarch as divine agent and unifier of heaven and earth; in this respect the monarch is like Mercury, who links heaven and earth, and, through

24. *Poetic Authority: Spenser, Milton and Literary History*, by John Guillory. ColU. pp. xiv + 201. hb \$25, pb \$12.50.

25. *Self-Crowned Laureates: Spenser, Jonson, Milton and the Literary System*, by Richard Helgerson. UCal. pp. x + 292. £22.10.

26. *The Mercurian Monarch: Magical Politics from Spenser to Pope*, by Douglas Brooks-Davies. ManU. pp. ix + 228. £25.

music, creates concord, and who also tends to fuse with such other Renaissance heroes as Orpheus, Amphion, and Hermes Trismegistus. In *The Faerie Queene* Elizabeth tends to operate as such a Mercurian monarch, while Mercury–Orpheus figures abound, ranging from Merlin to Colin in Book VI. Brooks-Davies also discusses uses of this theme by such writers as Drayton, Milton, Marvell, and Pope, and there is a very interesting discussion of the masque. Particularly stimulating is Alan Sinfield's *Literature in Protestant England 1560–1660*¹⁰, that analyses the effects of the pressure of Calvinism, the intransigent official doctrine of the Church of England, upon the writing of Elizabethan and Stuart writers. He traces a Puritan-humanist (as distinct from Christian-humanist) ethic and aesthetic in Sidney, Spenser, and Milton, the strains imposed by the irreconcilable demands of Calvinist protestantism and the tradition of humane letters, the revaluation of love and sex (especially in Donne), and the problem of self-assertion and the heroic in Elizabethan and Stuart tragedy, before indicating the escape into secularism later in the seventeenth century. Some analyses may seem a trifle reductive, but the main discussion is persuasive; this is a commendably lucid, concise, and provocative study.

(c) *Other Poets*

No books appeared this year on Elizabethan poets other than Sidney and Spenser. True, Southwell figures in Anthony Raspa's history of Jesuit poetics, *The Emotive Image*²⁷; but Raspa is mainly interested in later poets such as Crashaw, and in the affective 'baroque world view' from which he believes their poetry springs. Southwell does not fit entirely comfortably into this picture. Nor, indeed, it would seem from John N. King's useful 'Recent Studies in Southwell' (*ELR*), does he fit into any picture that we yet have: King is able to compile a quite extensive list of Southwell topics awaiting a researcher.

Apart from Murray Krieger's paper on 'Presentation and Representation in the Renaissance Lyric', all the other substantial articles to be discussed are devoted to individual poets: two apiece to Drayton and Sir John Harington, one to Chapman, Raleigh, Joseph Hall, and Thomas Bastard, respectively. Krieger's essay appears in *Mimesis: From Mirror to Method*²⁸, a collection of contributions to a Renaissance conference held at Dartmouth College. It is concerned with the way Elizabethan lyricists use rhyme, alliteration, and other 'phonetic' devices in an attempt to go beyond the normal representational powers of language, struggling to capture, in Krieger's words, 'the absent god (or goddess) within a verbal network that [they know] cannot hold him (or her)'. Raleigh's 'Nature that washt her hands in milk' is the particular verbal network to which Krieger devotes most attention. Less grandly, Steven W. May identifies two more sets of 'Companion Poems in the Raleigh Canon' (*ELR*), pairing Raleigh's 'Sweet Are the Thoughts' and 'Farewell False Love' with verses by George Whetstone and Sir Thomas Heneage, respectively. He does not speculate as to which goddess the poets were trying to net.

27. *The Emotive Image: Jesuit Poetics in the English Renaissance*, by Anthony Raspa. TCUP. pp. xii + 173. \$19.50.

28. *Mimesis: From Mirror to Method, Augustine to Descartes*, ed. by John D. Lyons and Stephen G. Nichols Jr. UNewE (1982). pp. x + 277. \$22.

Perhaps the most interesting of the remaining articles are the pair dealing with Harington's translation of the *Orlando Furioso*, Simon Cauchi's 'The "Setting Foorth" of Harington's Ariosto' (*SB*), and Judith Lee's 'The English Ariosto: The Elizabethan Poet and the Marvelous' (*SP*). Lee argues that Harington's apparent 'misreadings' of his original, far from being inadvertent, are 'for the most part carefully placed', and provide a 'self-consciously rational and moral perspective on the marvelous world of the *Furioso*': Elizabethans took the role of the poet 'too seriously' to be at ease with Ariosto's playful ironies. Cauchi, more flexibly, suggests that the explanatory matter added by Harington was addressed to 'the pious, but less cultivated' section of his readership, and, by facilitating dipping, helped to make the great tome more user-friendly; he concludes his bibliographical survey of Harington's book with a carefully argued reconstruction of the author's intention as to the physical relation between text and plates, an intention Cauchi would like to see respected by modern editors. The article has important wider implications, bringing as it does 'the "accidentals" of book design' more fully within the editor's sphere of responsibility.

The 'setting forth' of the printed book also concerns Raymond B. Waddington, whose 'Visual Rhetoric: Chapman and the Extended Poem' (*ELR*) gives examples of the way Chapman manipulates the conventions of book design to harmonize with, and indeed direct attention to, the genres of such works as *The Shadow of Night* and *Ovid's Banquet of Sense*. Interesting but thinnish, the article is in the nature of a belated footnote to the author's book on Chapman, *The Mind's Empire* (YW 55.256–7).

Michael Drayton's changing aesthetics interest Barbara C. Ewell, and his changing attitude to imperial adventures provides Joan Rees with a subject. Ewell, in 'From Idea to Act' (*JEGP*), sees *Englands Heroicall Epistles* (1597) as a watershed in Drayton's work. A poet who 'relies heavily on stylized ornament to mirror artificially exalted ideals' is forced by the discipline of epistolary method into a compressed and chastened style, capable of embodying dramatically the shifting nuances of character and action in a 'fallen and mutable world'. 'Hogs, Gulls, and Englishmen: Drayton and the Virginian Voyages' (*YES*) deals with a slightly later period in Drayton's career. Never as imaginatively fired by the colonial enterprise as many of his fellow-writers, Drayton became decidedly grumpy about it after the poor reception of *Polyolbion*, which Rees suggests was in part conceived in patriotic emulation of accounts of the New World. Humber roared as loudly as Orinoco, but, alas, there also turned out to be savages by both.

Two other discontented poets were Joseph Hall and Thomas Bastard. Deriving from Richard Helgerson's work on the characteristic shapes of Elizabethan literary careers, Ronald J. Corthell's study of Hall's *Virgidemiarum Sixe Bookes*, 'Beginning as a Satirist' (*SEL*), is a shrewd analysis of how Hall in his first, highly self-conscious satires uses his own literary difficulties (as a beginning poet in a crowded scene overshadowed by the giant figure of Spenser) to focus a moral critique of his age. Douglas Nicholls attempts the rehabilitation of Thomas Bastard's *Chrestoleros* (*ZAA*) by eliciting from the poet's collection of epigrams an equally considered social critique, but his liberal quotations from the work do little to counter C. S. Lewis's judgement that Bastard would have had to struggle to produce a passable limerick.

An assortment of notes and queries is left. In *N&Q* itself Nancy A. Gutierrez finds confirmation in Stow's *Annales* that 'Two Elizabethan News Poems' have a factual basis; David Lindley is able to enlist Drummond of Hawthornden's opinion in support of his contention that Philip Rosseter, and not Thomas Campion, wrote the lyrics in the second part of *A Booke of Ayres*; and R. C. Horne dates Nashe's *Choise of Valentines* to 1592 on the basis of a supposed allusion in Donne's second 'Satyre'. Sixth, lastly, and in *ELN*, R. J. Fehrenbach puts Betty Travitsky (*ELR*, 1980; YW 61.192) right about Isabella Whitney's allusion to 'Plat his Plot': this is not a reference to Plato (or even to Plotinus!), but to Hugh Plat's *The Floures of Philosophie*, a collection of *sententiae* from which the lady drew wholesale in her poetry.

(d) *Prose*

Sandra Clark's *The Elizabethan Pamphleteers*²⁹ deals with popular moralistic pamphlets of the period 1580–1640, that is pamphlets 'which not only treat events, situations, phenomena, and fashions as objects of moral reflection, but also subject all kinds of experience to moral judgements of a trite and limiting kind'. It seems a little odd that, working from this definition of genre, Clark is often to be found discriminating between the 'best' pamphlets and the not so good (by 'best' she does *not* mean those which subject the widest experience to the tritest judgement, but those which, in effect, cease to be moralistic pamphlets). One of the book's weaknesses is a tendency to sit on the fence between literature and history when it should be bringing them together. Where it valuably succeeds is as a comprehensive *catalogue raisonné* of the kinds and themes of this ephemeral and nowadays little-read literature. Clark is better on the old wine of the pamphleteers' subjects (mostly fermented from the sour grapes of medieval complaint) than on the new stylistic bottles into which they poured it (Neil Rhodes in *Elizabethan Grotesque* (YW 61.193), for instance, offers a more incisive analysis of the styles of Nashe, Dekker, and Middleton). Nevertheless, *The Elizabethan Pamphleteers* is a most useful map of unfamiliar terrain, and its full bibliography should encourage future explorers.

Nashe is a frequent reference point in Clark's book, but she (wisely, I think) does not accord him a special status that might distort her overall picture. Anyway, Nashe is in no danger of neglect. Once again this year he calls forth some of the most interesting work on Elizabethan prose.

Jonathan Crewe's elegant monograph, *Unredeemed Rhetoric*³⁰, sets out from the 'Nashe problem' as defined by C. S. Lewis: 'In a certain sense of the word "say", if asked what Nashe "says", we should have to reply, Nothing.' As Lewis implies, the question creates the problem; Crewe, following Derrida, would rather ask 'what Nashe "writes"'. His book analyses the difficulties caused to Nashe's critics, and then, at more length, Nashe himself, by the privileging of content over style, truth over rhetoric, Word over words, within their common Western culture. Nashe pines for truth but can find only rhetoric – Christ's tears are powerless to effect Jerusalem's redemption,

29. *The Elizabethan Pamphleteers: Popular Moralistic Pamphlets, 1580–1640*, by Sandra Clark. Athlone. pp. 320. £18.

30. *Unredeemed Rhetoric: Thomas Nashe and the Scandal of Authorship*, by Jonathan V. Crewe. JHU (1982). pp. xiv + 120. \$15.

the exhausted poet and the exhausted 'Sidneyan fiction of the love poem' are supplanted in *The Choise of Valentines* by the lady's dildo – and even in *Lenten Stuffle* 'no final escape' from this dilemma appears possible. Occasionally it is asserted that 'the city' is in some way responsible for Nashe's alienation, but Crewe, more a philosopher than a historian, does not explore very far down this avenue. His is a formidably self-conscious book, narrowly focused, but fun to read, if in a much more austere sense than Nashe himself is.

Raymond Stephanson only *appears* to disagree with Crewe and Lewis when he finds that Nashe 'says' that 'the world . . . is a ridiculous and strange thing, both tragic and comic, both meaningful and absurd'. In such formulations Everything and Nothing meet. Stephanson's analysis of 'The Epistemological Challenge of Nashe's *The Unfortunate Traveller*' (*SEL*) is good on the unsettlingness of Nashe's style, but rather clumsy in its insistence that Nashe is consciously thematizing narrative discontinuities and verbal improprieties in order to make a 'statement' about life. A better way is perhaps suggested by Ann R. Jones, whose excellent 'Inside the Outsider: Nashe's *Unfortunate Traveller* and Bakhtin's Polyphonic Novel' (*ELH*) gives a local habitation and a name to ideas that often get less-considered airing. She deals sensibly with the tale's affiliations to the picaresque, explores its striking likeness to the genre of the 'dialogic novel' as described by Mikhail Bakhtin, and considers it as an example of Kristeva's 'intertextuality', concluding that it does not quite meet Julia Kristeva's criteria, in so far as Jack Wilton's worldly success is not ironized:

If, then, *The Unfortunate Traveller* is structured upon a fantasy of revenge, protection by the elite, and a rise to wealth and security, Nashe cannot be said to have dissolved the hierarchies of his time into a free play of signs, a utopia of discourses from which authority has been banished. . . . Nashe comes across not as a man-God hovering above the text but as a harassed actor/stage-manager . . .

Last and least, J.-M. Maguin (*CahiersE*) argues that Nashe untypically uses his own name in the title of *Nashes Lenten Stuffle* for the sake of the pun on Nashes/ashes, suggestive both of Lent and of the profession of the book's dedicatee (who was a tobacconist).

Apart from Nashe, only Lodge and Greene among the writers of prose fiction attract any attention, all of it slightly dubious. Lodge's *Life and Death of William Longbeard* resurfaces in a far from faultless edition by Allan H. Findlay³¹. Findlay appends a photo-facsimile of the Houghton Library copy to his modernized text, which is, however, based on the Bodleian copy. This makes it impossible to be sure whether the (considering the text's brevity) rather large number of discrepancies between the two arise from undetected press-variants or errors in transcription. 'The Later Prose Romances of Robert Greene' are sketchily surveyed by Paul A. Scanlon (*CahiersE*), while Virginia L. Macdonald gives Greene's *Disputation of a Hee and Shee Conny-Catcher* a much closer scrutiny in order to elicit its 'complex moral view'

31. *The Life and Death of William Longbeard*, by Thomas Lodge, ed. by Allan H. Findlay. Publications of the Department of English 13. UCopen. pp. xlviii + 115. pb Dkr 105.

(*SJW*). Under her microscope, the *Disputation* appears to be made up of thirty-three narrative voices, and she concludes that it is a 'sophisticated fiction' rather than a piece of 'simple-minded reporting'.

Before moving on to non-fictional prose I should notice two other articles: Peter Goodall's 'Outline History of the English Fabliau After Chaucer' (*AUMLA*, 1982), which makes limited reference to *The Cobbler of Canterbury*, *Churchyards Chippes*, and *Tarltons Newes out of Purgatorie*; and the much weightier essay by Robert Weimann, '"Appropriation" and Modern History in Renaissance Prose Narrative' (*NLH*), a rather grandly theoretical account of the increasing conspicuousness of the author in early modern prose.

Hooker comes next, and here I have some catching up to do. The two most recent volumes of the Folger edition have not yet been noticed in these pages. Volume III, edited by P. G. Stanwood, appeared in 1981, and contains the text of the last three books of the *Laws*; Volume IV, edited by J. E. Booty, came out a year later, and contains the surreptitious attack on the first five books, *A Christian Letter of Certain English Protestants*, along with Hooker's unpublished rejoinders, which survive as marginalia and manuscript notes³². The editing seems up to the high standard set by earlier volumes in the series, the introductions (and, in the case of Volume IV, commentary) are scholarly and helpful, and the books are beautifully printed. This will obviously be the standard edition for many years to come. The other book to do with Hooker held over from YW 63, Robert K. Faulkner's *Richard Hooker and the Politics of a Christian England*³³, turns out to be much more idiosyncratic. Faulkner is a Hooker partisan, inclined to show his appreciation from the sidelines by commenting 'brilliant!' after some particularly neat piece of footwork by his hero. He argues that Hooker's thought has been systematically undervalued by modern historians, and tries to give a more positive account of his canny religious politics, a set of 'premises, reasonings and proposals' which, Faulkner believes, might illuminate even for the late twentieth century 'a truer or better way, a way for some to think and live if not for many to be governed'. More soberly historical is J. P. Sommerville's 'Richard Hooker, Hadrian Saravia, and the Advent of the Divine Right of Kings' (*HPT*), which suggests that Hooker's theory of sovereignty, although slightly ambiguous, is conservatively grounded on the contract between monarch and people, and is thus not a defence of divine right kingship, unlike that of his friend Saravia.

Finally, an article about funeral sermons and a book of extracts from Elizabethan and Jacobean writings on Ireland. Frederic B. Tromly lucidly analyses 'The Elizabethan Controversy over the Funeral Sermon' (*JMRS*), showing how this Catholic custom proved too useful to be jettisoned, even by Protestant militants, and describing the rules of presentation that were evolved to safeguard preachers and flocks from Romish taints – so successfully, indeed, that in the seventeenth century funeral sermons became a staple of Puritan piety. The controversy over Ireland did not lead to such a

32. *The Folger Library Edition of the Works of Richard Hooker*, gen. ed. W. Speed Hill. Vol. III: *Of the Laws of Ecclesiastical Polity, Books VI, VII, VIII*, ed. by P. G. Stanwood. Harvard (1981). pp. lxxx + 644. \$65. Vol. IV: *Of the Laws of Ecclesiastical Polity: Attack and Response*, ed. by John E. Booty. Harvard (1982). pp. I + 274. \$45.

33. *Richard Hooker and the Politics of a Christian England*, by Robert K. Faulkner. UCal (1982). pp. x + 190. £21.

profitable conclusion. James P. Myers's useful selection from sixteenth- and seventeenth-century tracts on the Irish problem³⁴ hardly shows the Elizabethans at their most open-minded. Sidney, Spenser, Sir John Davies, and Barnaby Riche join with less-familiar names to swell the imperial chorus. Myers has modernized their spelling and punctuation, and provides a brief introduction, straightforward annotation, and a selective bibliography of primary and secondary works.

34. *Elizabethan Ireland: A Selection of Writings by Elizabethan Writers on Ireland*, ed. by James P. Myers Jr. Archon. pp. xii + 261. £20.75.

Shakespeare

DAVID DANIELL

1. Editions

The paperback proliferation of water-fowl is ceasing: Pelicans are not continuing, though Swans (and perhaps we may include Signets) go on in strength. Much interest is concentrated on the banks of Isis and Cam: Oxford announces that *Titus Andronicus* and *Julius Caesar* will be out shortly, and *Henry IV Part One*, *Hamlet*, and *The Tempest* are in well-advanced stages; the first three, of course, were published last year (YW 63.133–5). The New Cambridge series will begin very shortly with *The Taming of the Shrew*, *Romeo and Juliet*, and *Othello*; *A Midsummer Night's Dream* and *Richard II* will follow quickly, and behind those come *Twelfth Night*, *Hamlet*, and *All's Well*. Already visible on the horizon is the Oxford Complete Works in one volume; simultaneously with that will appear an old-spelling volume which will have the power of the Oxford Shakespeare section behind it and will break some new ground: Quarto and Folio of *King Lear* will be included as separate plays. In addition to this newly prepared modern text, a later edition will have full notes by Schoenbaum and Stanley Wells, and a Textual Companion, setting out the textual situation for each play.

It would be unfortunate, meanwhile, to neglect the steady excellence of the best of the paperback series, the New Penguin Shakespeare. The *Sonnets* volume will be out shortly, followed by *Cymbeline*, and, later, *Titus Andronicus* and *Troilus and Cressida*, to complete the series. Allowing for the vagaries of use, whereby very popular plays in schools and colleges, like *Macbeth*, run away with the figures while admirable editions like those of *Comedy of Errors*, *King John*, or *Henry VIII* sell considerably fewer, it is a pleasingly successful series. The RSC have adopted it as their 'official' text, though this does not mean slavish adherence. The series began in 1967 with Stanley Wells's *A Midsummer Night's Dream*, which was in some ways a pilot: its success can be measured by the expansion in titles and in approach. I understand that the editorial instructions sent out originally by T. J. B. Spencer and Stanley Wells were the fullest ever issued, and Penguin are to be congratulated on their determination to offer both good scholarship and good readability; avoiding the *Dunciad*-like cryptic signals which can sometimes mar the bottom halves of pages of posher editions. Some editors have tried to rethink their texts, like G. R. Hibbard in his *Timon*; some have outstanding introductions, like Barbara Everett's to her *All's Well*, or the excellent piece which Anne Barton contributed to the late T. J. B. Spencer's *Hamlet* (an edition completed by Stanley Wells). Occasionally a little dissatisfaction creeps in: Norman Sanders's *Julius Caesar* reads like a rather dull pot-pourri of

existing comment: his *Henry VI* volumes were not up-to-date enough. Kenneth Muir perhaps took the idea of paperback too enthusiastically, and his *Othello* is skimpy. Yet there are more good volumes than is customary in a running series: Barbara Everett's *All's Well*, Emrys Jones's *Antony*, G. R. Hibbard's *Shrew*, *Coriolanus*, and *Timon*, A. R. Humphreys's *Henry VIII*, and, as the double crown, R. L. Smallwood's *King John* and T. J. B. Spencer's *Romeo and Juliet* – the latter taken, I understand, as a model for the series. The form is generally a thirty-odd page introduction, a thought-through text and some pages of textual explanation, and usually excellent commentary notes, a long way from Signet's laconic, and sometimes wrong, synonyms, but pleasingly brief. One of the chief, and largely unsung, virtues of the series is its pages of 'Further Reading', which can be confidently recommended to serious students; some effort is made to keep this up to date: I cherish M. M. Mahood's dry retort to a bulldozing offensive from Australia in her *Twelfth Night* volume.

Also meanwhile, the new New Ardens now have in the pipeline, after a slightly retouched *Macbeth* by the previous editor, Kenneth Muir, *Othello* and *Antony and Cleopatra*, followed by *Two Noble Kinsmen* and *Henry V*. New in paperback in the New Clarendon series is *Henry the Fourth Part 1*¹. The BBC TV Shakespeare now includes the three parts of *Henry VI*, *Richard III*, *The Merry Wives of Windsor*, *King Lear*, *Macbeth*, and *Cymbeline*².

I have now been able to see a copy of *Shakespeare's Plays in Quarto: A Facsimile Edition of Copies Primarily from the Henry E. Huntington Library*³. This enormous and curiously shaped (boxed) book – the publication of which was only possible because of an exceedingly generous subsidy from the American National Endowment for the Humanities – prints in facsimile twenty-two First Quartos from 1594 to 1634 now in the Huntington. It gives a Quarto opening – i.e. two pages – to a facsimile page, with vast margins. It claims to be, 'in effect, the alternative Shakespeare' to Charlton Hinman's First Folio: but rather than, like Hinman, assembling the best pages from wherever, the editors have perforce had to make do with straight photographic facsimile of Huntington copies of twenty plays. First and Second Quartos of *Romeo and Juliet* and *Hamlet* are given. Helpfully, the editors have gone to the Bodleian for *The True Tragedy (Richard III)* and *The Contention (Henry VI Part Two)*; Folger for *Titus Andronicus*; and the British Library for its unique last page of its bad *Hamlet* (the unique first page is in Huntington) and a defective leaf in *Pericles*. There are three appendixes: six pages of press variants; eleven pages of notes on the copies and on obscured readings; and seven pages giving a guide to the conventional act and scene divisions. The twelve-page introduction outlines with clarity the question of the authority of the Quartos and their relation to Folio, though the most recent work, on *Lear*

1. *Henry the Fourth Part 1*, ed. by Bertram Newman. New Clarendon Shakespeare. OUP. pp. 192. pb £1.75.

2. All BBC Sh. *Henry VI. Part 1*. pp. 128. pb £2.50. *Henry VI. Part 2*. pp. 128. pb £2.50. *Henry VI. Part 3*. pp. 128. pb £2.50. *Richard III*. pp. 144. pb £2.50. *The Merry Wives of Windsor*. pp. 112. pb £2.50. *King Lear*. pp. 143. pb £2.50. *Macbeth*. pp. 111. pb £2.50. *Cymbeline*. pp. 128. pb £2.50. BBC.

3. *Shakespeare's Plays in Quarto: A Facsimile Edition of Copies Primarily from the Henry E. Huntington Library*, ed. with intro. and notes by Michael J. B. Allen and Kenneth Muir. UCal (1981). pp. xxiv + 906. \$125.

and other plays, is not even hinted at. It is a difficult volume to try to use alongside Hinman's Folio, being very awkward on a library desk, so prohibitive in price that not even institutions, cut back in the 1980s, can afford it, redolent with missed opportunities, and, sadly, the death-blow to such inexpensive excellences as the Oxford Quarto Facsimiles series.

Here we must note a magisterial, long, and informative review by Fredson Bowers (*Lib*) of Harold Jenkins's Arden *Hamlet* (YW 63.135–6), in which there are only very distant rumblings of thunder from Charlottesville. Indeed, Professor Bowers is at pains to declare himself in favour of the edition: 'It must be called a positive contribution to Shakespearian scholarship . . . There can be no ignoring it.'

2. Textual Matters

Everything else in this section this year peeps about and walks under the huge legs of a colossus of textual scholarship from Oxford, work on the two texts of *King Lear* assembled under the title *The Division of the Kingdoms*⁴. The two-text theory of *King Lear* arrived suddenly (YW 61.121–3; 62.168, 197; 63.137–8) and now receives massive support from this collection of a dozen long essays from principal scholars professing the theory, plus a wise introduction from the two editors, Gary Taylor and Michael Warren. Space forbids anything like justice. Almost every piece addresses itself to its task with the sort of significance that, were it to appear solo in a major journal, would dominate that number. Stanley Wells opens with 'The Once and Future *King Lear*', a most lucid account of the history of the earliest printed texts, their problems and 'solutions', which should serve as a touchstone for all who are approaching the subject. He particularly spells out the likelihood that Q derives directly from a holograph manuscript: and is firm that 'the burden of proof rests not upon those who would keep the two texts asunder but upon those who would merge them into one'. Steven Urkowitz pursues the history of the composite text: a failure to recognize that sometimes there are 'two equally valid and alternative designs for stage action' which comes largely from Alexander Pope and was established, even unto the present, by Lewis Theobald and the habits of eighteenth-century editors. Roger Warren notes how audiences are inattentive in mad scenes and argues a case for Folio revision by cutting the Mock Trial to strengthen its component elements when they appear later, particularly in IV.vi. Michael Warren analyses the diminution of Kent, looking particularly at the last half of the play, where he curiously achieves greater prominence. In Gary Taylor's incisive 'Monopolies, Show Trials, Disaster, and Invasion: *King Lear* and Censorship' four major Q/F differences are examined, on the grounds that 'the authority of both texts is . . . inextricably bound up with the evidence for political interference in the Folio'. Again on the Mock Trial, he makes a fine case for Folio's improvement in III.vi – 'Why should Shakespeare not have been responsible for this elegant, moving, memorable Folio scene?' Taylor finds no political interference there, but some evidence elsewhere. Thomas Clayton looks at the role of the King

4. *The Division of the Kingdoms: Shakespeare's Two Versions of 'King Lear'*, ed. by Gary Taylor and Michael Warren. Oxford Shakespeare Studies. OUP. pp. xii + 489. £35.

and especially the very different Q and F representations of his end, with interesting relation to *Antony and Cleopatra*. Beth Goldring examines two of the uses of the ambiguous *Cor.* speech prefix in F, each use giving possible evidence of revision. Randall McLeod rehearses again the older positions of Q-from-memorial-of-a-performance, F-from-the-prompt-book-of-a-performance, and then intriguingly looks at the possibility of detecting (without theories of origins) 'differentiable aesthetic characteristics in Q and F' with considerable use of the advantages from photo-offset printing to show modern editorial brain-washing. John Kerrigan differentiates revisers and adapters in the period and looks at the Fool's part, demonstrating authorial revision in F. McD. P. Jackson considers 'Fluctuating Variation: Author, Annotator, or Actor?' looking at the distribution of variants, and incidentally exposing the flaws in G. I. Duthie's methods and arguments. The two longest pieces are from Paul Werstine and Gary Taylor, again; and both are about Folio. Werstine writes 'Folio Editors, Folio Compositors, and the Folio Text of *King Lear*'. Understanding that compositorial analysis cannot determine 'whether there is one text of *King Lear* or two', the bibliographer can still offer judgements about *sources* of variants: 'author, scribe, book-keeper, editor, compositor or proof-reader'. He concludes that the long-standing assumption that the corruption of the Folio *King Lear* came from the printing-house has no support. 'Only a handful of the variants' between Q and F 'can be attributed to the two compositors', and there is no evidence of corruption by printing-house editors, or scribal interference. Finally, and it makes nearly a quarter of this long book, is Gary Taylor's work on the date and authorship of the Folio version. 'Were there two periods of composition? If so, when did the second take place, who undertook it, and why?' He shows in considerable detail that bibliographical evidence points to a date in or after 1608. This is supported in ten pages of what Greg called 'paralellography', as well as consideration of rare vocabulary, and style. A long passage assesses internal evidence of authorship, and possible outside candidates (principally Fletcher, Middleton, and Massinger) before settling for Shakespeare, with large analysis and refutation of the claims (principally from P. W. K. Stone, YW 61.124-5) that the reviser had to be other than Shakespeare. Excisions, and the very pattern of revision, point towards Taylor's splendid conclusion that Shakespeare himself revised *King Lear* between the completion of *Coriolanus* and the beginning of *Cymbeline*, a possible occasion being the opening of the Blackfriars in the winter of 1609-10.

That this book is of outstanding importance will by now be obvious. What is remarkable is the largeness of what is revealed of Shakespeare's work of revision, with the conception of several characters (Albany, Edgar, Fool) quite changing, and the tightening of the plot and the strengthening of central ideas, and images, in the play, even regarding the King himself. What is just as remarkable is the smallness of the detail in Shakespeare's revising thought. This book clearly marks a major, and oddly sudden, change in the whole direction of Shakespeare studies. What is now important is what happens next: are we in for a fresh bout of Disintegration?

Two important articles in *Lib* (1982) relate closely. E. A. J. Honigmann, in 'Shakespeare's Revised Plays: *King Lear* and *Othello*', looks intelligently at the state of play in *King Lear* studies up to the time of writing, coming out generally in favour of Shakespeare as reviser, and then goes on to suggest most

interestingly that Shakespeare thought in 'alternative versions' (he uses *The Tempest* as illustration) and that the Shakespeare-as-reviser theory can be tested by looking at *Othello*. He goes back to Nevill Coghill's neglected article in *Shakespeare's Professional Skills* (1964) where he demonstrated that in *Othello*, F additions, rather than Q cuts, should be considered, to the strengthening of parts like that of Emilia (very like Edgar) – a character whose earlier naïveté is replaced by genuine insight. Honigmann finds fine cause for accepting a case for the revision of *Othello*, both from Coghill's work and from his own extended analysis which follows, in particular relation to the play's sexual images and allusions. He concludes by asking the essential question: how are these new trends going to affect editorial policy? Also in *Lib* (1982) is T. H. Howard-Hill's 'The Problem of Manuscript Copy for Folio *King Lear*', a detailed analysis of the work of Compositor E, whose share of the setting of *King Lear* has recently been extended. With *Titus Andronicus* and *Romeo and Juliet* as exemplars, Howard-Hill is able to show that Compositor E was entrusted with manuscript. This matter is taken further in Gary Taylor's *SQ* piece, 'The Folio Copy for *Hamlet*, *King Lear* and *Othello*', in which he builds on Hinman and Howard-Hill to show that Compositor E's stints in *Hamlet* and *Othello* as well as *King Lear* make clear that he was not setting from printed copy. Finally, from *Lib* (1982), is Manfred Draudt on 'The "Rosaline-Katherine Tangle" of *Love's Labour's Lost*', in an essay in which he transfers the source of the 'muddle' from Shakespeare, or the compositor, to the scholars. He notes that the crux does not exist in Quarto at all. He examines the authority and reliability of the Folio prefixes before turning to discuss the nature of the Quarto, attacking John Kerrigan's case in *RES* 1982. Ingenious analysis of the 'in the capp' question and the 'so-called masking theory' leads to examination of specific identifications, and a concluding study of the context in the total dramatic structure of the play. In the process he rescues the stature of the Quarto and reveals 'new facets to the characters of Berowne and Dumain'.

In *ShS* John Jowett studies the stage directions in *The Tempest*, finding them probably, as we have them, the work of Ralph Crane, which 'opens the way for a reappraisal of both the nature of the copy from which Crane himself worked and the way in which Shakespeare intended some of his most spectacular scenes to be staged in the theatre'. Detailed analysis of the stage brings Jowett to the conclusion that there are grounds for considering that the copy Crane used was foul papers, and that 'many of the distinguishing stage directions of *The Tempest* have a style and function that is unprecedented in the work of Shakespeare'. Jowett inclines to Crane as elaborator, and looks briefly at the editorial implications of this.

In *Lib* S. W. Reid's essay 'McKerrow, Greg, and Quarto Copy for Folio *Romeo and Juliet*' questions Brian Gibbons's 1980 Arden assertion that F is based on Q3 except for a number of passages which follow Q4, expressing serious doubts about the use of Q4, and making interesting observations on editorial reliance on agreement of readings, ignoring 'the descent of editors', in McKerrow's phrase. Also in *Lib*, Sailendra Kumar Sen finds more complexity involved in understanding *As You Like It* I.ii.247–9, Orlando's question, than even Dover Wilson imagined. In *SB* G. V. Monitto's interesting short note on *Hamlet* I.ii.129 supports 'sallied', with good illustration. In *RES* the late Alice Walker analyses the major textual problems of *Measure for Measure* up to IV.v, finding them due to the usual errors in

transmission or to distrust of a play which is very much unlike any other Shakespearean comedy. Analysis of cruxes and controversial readings follows, with notes on ancillary questions, and an appendix on the date. There are three textual notes of customary brevity in *Expl*: Paul J. Marcotte suggests special significance in the 'called' in the SD at *All's Well* IV.ii (Folio); the same writer helpfully argues for the keeping of Folio's 'thirty-three years' at *Comedy of Errors* V.i.400–2; and James U. Rundle suggests a Folio difficulty of punctuation at *Julius Caesar* IV.iii.21–4. In *SQ* both Richard Levin and George Walton Williams produce, very briefly, contemporary evidence (formerly thought lacking) for use of 'Iudean' as in Folio *Othello*.

To arrive in print with a foreword, however brief, by Maynard Mack, is quite something. To have Mack describe your work as 'the best overview I know' suggests mastery indeed. Sadly, Paul Bertram's *White Spaces in Shakespeare*⁵ does not quite live up to such heights. It is a short (about 18,000 words) account of the editing of Shakespeare, from the printing of the earliest texts up to the New Ardens, an account about which one comes to have very serious reservations, particularly as it is ridden by the thesis that, ever since George Steevens indented further each successive element in a verse line, editors have obscured the essential rhythm of the dramatic verse. The account is wayward and the thesis demonstrably wrong. Worse, the bibliography reveals woeful lacks, in particular reference to Fredson Bowers's actually much longer essay in *SB* 1980, 'Establishing Shakespeare's Text: Notes on Short Lines and the Problem of Verse Division'.

3. Biography and Background

There are two valuable pieces in *SQ*: Eric Poole, in 'Shakespeare's Kinsfolk and the Arden Inheritance', examines the numerous documents relative to Shakespeare's kin to illuminate Robert Arden, his maternal grandfather. Bryan Loughrey and Neil Taylor, in a most unusually interesting essay entitled 'Jonson and Shakespeare at Chess?', re-examine the double portrait, finding almost all the arguments so far advanced about it to be untenable, but the painting becoming more, not less, likely to be from the seventeenth century, and significant.

About J. W. Saunders's *A Biographical Dictionary of Renaissance Poets and Dramatists, 1520–1650*⁶ I should very much like to be kind. A book in which the acknowledgements are not to a host of evelated American professors who have read the typescript with devastation, but to John Leland, John Bale, Thomas Fuller, and others up to John Aubrey, certainly warms the heart. It is a book for happy browsing, producing such splendid chaps as Shackerley Marmion, whose 'plays, in fluent blank verse, are lost' (three were published in 1875). But alas, the Shakespeare entry is so horribly wilful that all faith is destroyed. Here is not only almost a page (out of five) trotting out the A. L. Rowse inventions about Emilia Lanier as fact: but much other comment also defies belief – 'Three classical histories follow, but each contains elements of

5. *White Spaces in Shakespeare: The Development of the Modern Text*, by Paul Bertram. Bellflower. pp. x + 86. \$12.50.

6. *A Biographical Dictionary of Renaissance Poets and Dramatists, 1520–1650*, by J. W. Saunders. Harvester/B&N. pp. xxxv + 216. £30.

humour, drama and romance: *Coriolanus* (1608), *Pericles* (1608) and *Timon of Athens* (1609).’ A. L. Rowse himself, in his *Eminent Elizabethans*⁷, gives a chapter to Lord Chamberlain Hunsdon.

4. Shakespeare in the Theatre

(a) *Shakespeare’s Theatres*

This year the understanding of Shakespeare’s theatres takes a large stride forward, principally because of a major book.

John Orrell begins his attractive study, *The Quest for Shakespeare’s Globe*⁸, by pointing out that

much of the evidence adduced here shows that there appears to have been a standard plan for the large wooden frames of most of the public theatres of Shakespeare’s time. Such frames, which housed the galleries and access passages of the auditorium and formed the setting in which the jewel-like tiring-house, stage and ‘heavens’ were mounted, were complex structures

and thus unlikely to be *ad hoc*. So although this book increases our knowledge of the Globe, it refers also by implication to all such London theatres. The first half of the book uses Hollar’s drawing, which includes the Second Globe, to arrive at conclusions about the size and proportions of that building and, as it shared foundations, its predecessor.

The theatre which emerges . . . is a larger, less intimate house than was once thought likely, truly capable of holding the three thousand spectators of contemporary report, and requiring a wide range of abilities from its actors . . .

Hollar’s drawings, he suggests, ‘may contain remarkably precise information whose value has not hitherto been recognized’, and he demonstrates brilliantly Hollar’s use of the ‘topographical glass’ in drawing from the top of what is now Southwark Cathedral: ‘the result is a study of the most astonishing accuracy’. Armed with this, Orrell can measure the Globe. Recent estimates have varied between eighty and a hundred feet in width, a significant difference as the lesser width holds half the audience and feels much smaller. After much detailed working, Orrell concludes that many of the Elizabethan and Jacobean playhouses were probably ‘built to a common design whose plan was a circle, or a polygon inscribed within a circle, about 100 ft or so across’.

He then looks for, and finds, other evidence, especially in the problematical contract for the building of the Fortune, laid out on the *ad quadratum* method (YW 61.127). He can begin to estimate seating and capacity, introducing new evidence which will take the body-space formula ‘off the shifting sands of theory and place it on a solid historical footing’, especially ‘by far the earliest theatre plan we have’, the Inigo Jones fitting-up of the hall at Christ Church, Oxford, for a royal visit in 1605 (YW 63.140) which produces a body-space of eighteen inches.

7. *Eminent Elizabethans*, by A. L. Rowse. Macmillan. pp. x + 199. £15.

8. *The Quest for Shakespeare’s Globe*, by John Orrell. CUP. pp. xv + 187. £20.

We must conclude – what we already knew – that Elizabethans and Jacobeans were smaller than we are, and – what we had perhaps only guessed – that they were prepared to put up with much discomfort in the theatre.

He arrives at a Globe figure for a packed house of 3350.

The study continues by exploration of the ‘many possible points of contact between the design scheme of the Globe and that of the Vitruvian ancient theatre’, with its ‘connexions between Nature and Art, acoustics and architecture’.

Surely what is most interesting about the Globe – what would be most interesting if it were to be reconstructed now – is not the comparatively trivial business of how many stage doors it had, or how high its stage was, or whether there was a ‘discovery space’ or an inner stage, but what it *sounded* like. Lear’s rage and Cleopatra’s immortal longings, the old mole in the cellarage, or the music of the god Hercules leaving Antony: can anybody doubt that it was the sound of these things rather than the sight of them that mattered first?

Though ‘what they had in common was not so much a design tradition as the natural laws governing the transmission of sound’, he argues against direct Vitruvian influence on the Globe. Indeed, there is ‘no altogether satisfactory hypothesis to explain the provenance of the Globe’ beyond Burbage’s Theatre. He leaves the more fancy suggestiveness of, for example, Frances Yates, for the practical work of Peter Street squaring the circle. It is the orientation of the Globe that makes the links with the cosmos. Hollar’s sketch indicates this as 48.25° east of true north, aligned to face the point of the midsummer sunrise, the calculation of which features in what could be the first Globe play, *Julius Caesar*, II.i.106–11. ‘Along the azimuth of the solstice it faced the cosmic centre, just as within its round it contained the proportions which went to make up that other centre of its deepest concern, man himself.’ Appendixes include nine pages of alluring ‘Speculations’, where Orrell arrives at a frame for the building of twenty-four bays, and a stage width of forty-nine feet six inches, significantly larger than the Fortune stage.

Orrell makes in *SQ* a courteous but spirited reply to John Cranford Adams’s attack (YW 63.139), defending each point convincingly, and concluding that ‘the Globe was very nearly round, much rounder than (say) a hexagon or an octagon’, again demonstrating Hollar’s accuracy. Also in *SQ* Janet S. Loengard writes ‘An Elizabethan Lawsuit: John Brayne, His Carpenter, and the Building of the Red Lion Theatre’, in which she brings forward this man’s earlier work, by means of surviving legal documents. In *CompD* Henryk and Jerzy Limon offer ‘An Interpretation of De Witt’s Drawing on the Methodological Ground of Perspective Restitution’, in which they ingeniously analyse the De Witt drawing of the Swan using the techniques of perspective, to try to show the most likely position of the artist-spectator, thus clarifying ‘what cannot be said about the Swan theatre rather than what can’ and providing, in a modestly short piece, a good deal of sound work.

By contrast, Richard C. Kohler’s essay in *ShakS* is very long indeed; ‘Vitruvian Proportions in Theater Design in the Sixteenth and Early Seventeenth Centuries in Italy and England’ usefully follows the line of

influence from Vitruvius through Serlio and Palladio to Jones and Webb. All this is Orrell ground, and Kohler shows that Vitruvianism is not inconsistent with the *ad quadratum* results so convincingly demonstrated by Orrell (YW 61.127). Kohler discusses Serlio's designs and Palladio's Teatro Olimpico, giving them both the full Vitruvian works, as it were, as far as is possible, and relating the Olimpico to Burbage's Theatre. Via extant designs by Webb, and under the heading 'Vitruvianism in England' he examines the plans for two Cockpit Theatres, in Drury Lane and Whitehall, in the Inigo Jones papers, and the Christ Church fit-up (Orrell, YW 63.140), concluding that Vitruvian principles can be identified even if they are not the only ones. Kohler concludes that he has suggested directions of further inquiry 'in order finally to determine the origin of this unique design, which did so much to influence the qualities of the plays written for it'.

Willem Schrickx in '“Pickleherring” and English Actors in Germany' (*ShS*) again finely clarifies more of the muddled state of accounts of English actors in Germany in, and just after, Shakespeare's lifetime (see YW 61.125–6). In the *Shakespeare and the Arts*⁹ volume from Ohio (hereafter Ohio) Jane L. Donawerth contributes an essay 'Shakespeare and Acting Theory in the English Renaissance', arguing that 'Shakespeare's conception of acting changed in correspondence with acting theory', moving from a rhetorical 'expressing passion with voice and gesture' to 'personation' with moral power, and even to re-creating symbol.

'Personation' is also one of the topics vigorously discussed by Michael Hattaway in the first half of his impressive *Elizabethan Popular Theatre*¹⁰, though with a good deal more subtlety. This is an impressive book, which in a hundred pages valuably works towards integration of the Elizabethan acting experience. Not only does Hattaway, under his main headings of 'Playhouses and Stages', 'Performances', and 'Players and Playing', embrace some kind of totality, so that almost all aspects of what performing in the 1590s would be like come alive: he also demonstrates his points from an impressive, and refreshing, range of material, happy to quote from well outside the conventional set of referents, like using Pieter Brueghel the Younger's 'Village Fair' and Pieter Brueghel the Elder's 'Mascarade d'Ourson et de Valentin'. Though necessarily out of date on Globe statistics, and in no way superseding Andrew Gurr's *The Shakespearean Stage* (YW 61.126), Hattaway's book will be recommended reading for its understanding that so many categorizations of the experience have been later accretions.

An informing proposition of this book is that the value and popularity of this drama owe something to its traffic between the academic and the demotic, the idealized forms of the court show and the energies of carnival, between official subsidized private performance and licensed commercial public performance, between a literary and an oral culture.

This is invigorating, and it brings the whole thing into life: as well as printed

9. *Shakespeare and the Arts: A Collection of Essays from the Ohio Shakespeare Conference, 1981 Wright State University, Dayton, Ohio*, ed. by Cecile Williamson Cary and Henry S. Limouze. UPA (1982). pp. viii + 247. hb \$26.75, pb \$12.25.

10. *Elizabethan Popular Theatre: Plays in Performance*, by Michael Hattaway. Theatre Production Studies. RKP. pp. ix + 234. £14.95.

sources (the exclusive concentration on which produces playwrights who are academic theorists) comes in much else. 'These plays celebrate the expansiveness of life and use all the resources of the playhouse in that celebration, both technical and verbal.' It is good to have the audiences released from the American obsession with class. It is fine to have the basic element of the 'set piece' put in such rich context. The second half of the book examines five plays of the early 1590s, including *Titus Andronicus*, which gets twenty pages of vivid and celebratory reading, again going for breadth of appeal, where, though not pressed, the release Hattaway has found from Brecht and modern critical movements is enjoyed.

To *The New Pelican Guide to English Literature*¹¹ Andrew Gurr contributes a wise and useful chapter, 'The Elizabethan Stage and Acting', which does a great deal of work in its fifteen pages, and is to be strongly recommended. It is a vast improvement on Bertram Joseph's prosings at this point in the older version.

(b) *Stage History*

T. W. Craik writes interestingly on 'Congreve as a Shakespearean' in the Harold Brooks *Festschrift, Poetry and Drama 1570–1700*¹², giving rich and indirect evidence of the living presence of Shakespeare in the consciousness of the period. In *SQ* Karen Newman studies the absence of Hamlet (not *Hamlet* as *SQ*'s title has it) in Francis Hayman's painting of the Play Scene in the mid eighteenth century for the Prince's Pavilion at Vauxhall. In a very well-written piece in *ShakS*, Carol J. Carlisle writes of the importance of Helena Faucit's Lady Macbeth between 1843 and 1871, which was in some significant ways revolutionary, and, as she shows, influential in literary critical circles. She gave a more womanly, and more complex, reading than the somewhat titanic Mrs Siddons, and for reasons well shown by Ms Carlisle, she brought out the wickedness. Ms Carlisle gives a detailed, scene by scene, account of considerable value, with much else to welcome.

*Gordon Craig's Moscow 'Hamlet': A Reconstruction*¹³ by Laurence Senelick is a marvellous and exciting piece of filling-in a large gap in theatre history. Craig's famous and controversial *Hamlet* at the Moscow Art Theatre in 1912 has hitherto lacked the proper documentation – not surprisingly, as Craig was later increasingly tetchy about it. Senelick now gives us the whole experience of Craig's principles, 'his variations on the theme of Shakespeare, and Stanislavsky's brainstorm that Craig's presence sparked', through conception and design and rehearsal and performance, by means of contemporary letters, rehearsal notes, reviews, and diaries, much never previously published, and a great deal never before in English. The immediacy is startling, even to producing what are effectively tape recordings of discussions between Craig and Konstantin Stanislavsky, by means of the transcriptions by Ursula Cox.

11. *The New Pelican Guide to English Literature: 2. The Age of Shakespeare*, ed. by Boris Ford. Penguin (1982). pp. 576. pb £2.95.

12. *Poetry and Drama 1570–1700: Essays in Honour of Harold F. Brooks*, ed. by Antony Coleman and Antony Hammond. Methuen (1981). pp. 248. £13.50.

13. *Gordon Craig's Moscow 'Hamlet': A Reconstruction*, by Laurence Senelick. Contributions in Drama and Theatre Studies 4. Greenwood (1982). pp. xviii + 234. £27.95

The staging startles modern sensibilities too, with its archangel Fortinbras and lavish colours, to say nothing of all those extras. But the book has a very great deal to do with *Hamlet* and its life as a play, and through it one sees again why Russian 'Hamletism' is so strong and alive and many-dimensional. The epigraph is by Grigori Kozintsev, whose film of *Hamlet* remains obstinately in the mind: it is about not a 'good production' but striving after 'a "mystery", "complete truth" – they were truly unattainable boundaries, heights which were above the clouds'. The many illustrations are particularly helpful.

The next book is a big step down. Even the title is irritating. *Shakespeare in the South*¹⁴ does not trouble to explain that it means the American South. The few illustrations are ludicrously unhelpful. The fourteen essays are leaden, and ponderously annotated. They show, as the publishers put it, 'the importance of Shakespeare in the theatres of Richmond, Charleston, Annapolis, Baltimore, Mobile, Vicksburg, Natchez, New Orleans, and Houston. A vigorous Shakespearean tradition has continued into the present time as festivals in North Carolina, Alabama, Florida, and Texas emphasize the importance of Shakespeare.' The difficulty of that sentence can stand for the whole. Whereas the Craig-Moscow-*Hamlet* book haunts desk and fireside and bedside, and imagination above all, *Shakespeare in the South* will sit on the Reference shelves, undoubtedly unopened.

In *ShS* Ann Fridén writes well on Ingmar Bergman's three *Macbeths* in the 1940s, when he was a very young man. Also in *ShS* Ralph Berry contributes usefully to theatre history with his account of the six remarkable productions by Theodore Komisarjevsky at the Memorial Theatre at Stratford-upon-Avon from 1932 to 1939. These 'amused, astonished, and outraged'. Berry rescues him from the older view that his was 'the work of a brilliant prankster'. This is a deliciously detailed, and necessary, article, balanced by the understanding that his success was limited: in England in the 1930s 'the playing of Shakespeare was not to be revolutionized by a Russian emigré'.

In *SJH* Avraham Oz gives an account of *The Merchant of Venice* in Israel from 1936 to 1980, i.e. four productions: the first Hebrew production in 1936 in what was to become the National Theatre of Israel; by Tyrone Guthrie in 1959; by an Israeli-born director, Yossi Yzraeli, in 1972; and by Barry Kyle of the RSC in 1980. Also in *SJH* Michael L. Greenwald rather breathlessly writes of Anne Barton as critic and John Barton as director in relation to the RSC *Hamlet* of 1980, in a piece called 'The Marriage of True Minds: The Bartons and *Hamlet*, 1980–81'. In *CompD* Bernice W. Kliman has 'A Palimpsest for Olivier's *Hamlet*' where she examines fruitfully Olivier's script for his 1948 film.

The Ohio volume⁹ has a number of items: Peter B. Young writes on 'Mannerism in *Hamlet* Scene Designs'; 'Ophelia's Mad Scene and the Stage Tradition', by Ellen J. O'Brien, also starts from the Bartons in 1980; H. R. Coursen writes on 'Shakespeare and Television: The BBC-TV *Hamlet*' and is unfairly critical of 'blandness' without noting the American brief for just that in the productions (YW 63.144); Bernice W. Kliman examines 'The Setting in Early Television [i.e. American Television]: Maurice Evans' Shakespeare Productions', an entertaining and sometimes alarming essay; and Susan Willis

14. *Shakespeare in the South: Essays on Performance*, ed. by Philip C. Kolin. UMissip. pp. 97. \$20.

writes on 'Making *All's Well That Ends Well*: The Arts of Televised Drama at the BBC', finding a sense of tradition '— in painting, theatre, and film — evident in the current BBC productions of Shakespeare'.

Finally, to two volumes of a big reference work which will most certainly be opened week by week. *Theatre at Stratford-upon-Avon: A Catalogue-Index to Productions of the Shakespeare Memorial/Royal Shakespeare Theatre, 1879–1978*¹⁵ gives a brief historical and instructional survey to each volume and then prints, in the two big tomes, a catalogue of productions in alphabetical order of titles, from *Hamlet* in 1872 to *The Women-Pirates* in 1978; and indexes to playwrights, theatre personnel (directors, designers, actors), reviewers; and a final catalogue of productions. The books are a magnificent system of access to all the Stratford information. Michael Mullin, working admirably in the Shakespeare Centre library at Stratford, had all the documents microfilmed and put on computer, and the volumes are the result. Thus, looking up details of the very first Stratford production I saw, a long, long time ago, I can discover in a few seconds not only the cast, director, designer, and so on, but references to thirty-four reviews in newspapers and journals, with the by-lines where given; elsewhere, I can find that the excellent Motley designed eighteen productions at Stratford between 1939 and 1958. I can see that marvellous Fabia Drake, whom I met yesterday, started in Stratford in 1930 in seven productions. I discover that my old friend . . . but enough. This is a book to resist putting at the bedside, or there will never be any sleep. To crown all, Professor Mullin gives two pages of demonstration of how opportunities for research are opened by these volumes. To him the thanks of all Shakespeare stage historians.

(c) *Current Theatre*

In *Cahiers* E Danielle Bonneau reviews an interesting *Julius Caesar* at Vaison-la-Romaine against the backdrop of the Roman theatre. In *SJH* Horst Zander writes 'Die Darstellung Richmonds auf der westdeutschen Bühne'. In *CritQ* R. L. Smallwood reviews, very well, *Henry IV Parts 1 & 2* at the Barbican. He records the 'brehtaking moment' when at the opening 'a scattered host of twinkling candles advances slowly from every nook and on every level of the black recesses and cells of the honeycomb of a set'. He praises the full use of the big stage and set, contrasting bustling crowded Eastcheap and the sparsely populated austerity of the court. Smallwood brings out excellently the fineness surrounding all that Falstaff (Joss Ackland) did, whenever he was on stage. He makes the best he can of the gross miscasting of Gerard Murphy as Hal. He gives a detailed and particularly observant account of what he sees as 'as impressive a first production at the RSCs new London home as one could reasonably wish for'.

In *ShS* Alan C. Dessen, in 'Shakespeare's Scripts and the Modern Director', says: 'My focus in this essay is upon the relationship between those original Elizabethan playscripts and today's theatrical professional epitomized by the modern director.' He writes at length, mostly about productions of some plays

15. *Theatre at Stratford-upon-Avon: A Catalogue-Index to Productions of the Shakespeare Memorial/Royal Shakespeare Theatre, 1879–1978*, comp. and ed. by Michael Mullin with Karen Morris Muriello. LA (1980). Vol. 1, Catalogue of Productions, pp. xxxvi + 562; Vol. 2, Indexes and Calendar, pp. xiv + 476. £35 the set.

he has seen, mostly in North America, and his interviews with directors. His remarks, about cutting and 'location' principally, though admirably direct and lucid, are slightly obvious: but much incidental value shines through these pages from the quoted remarks of directors.

Nicholas Shrimpton takes over from Roger Warren the *ShS* account of Shakespeare performances. His opening words are worth quoting in full:

These have been two years of transition for the Royal Shakespeare Company, and awkward ones at that. Three circumstances combined to make things difficult. The company's London home moved, in June 1982, from the Aldwych and The Warehouse to the Barbican Theatre and The Pit. Several young directors were learning to use the main stage at Stratford. And all the work lay under the long shadow of a hit production which had nothing to do with Shakespeare.

He finds *Nicholas Nickleby* echoes in other productions, though the masterly *All's Well* 'was explicitly and persuasively Edwardian; Proust rather than Dickens was its tutelary novelist'. 'Helena's uncomfortable self-assertion was given an intellectual context by dressing her as a nineteenth-century New Woman.' Shrimpton's long account of this 'landmark in the company's history' is itself a landmark in critical comment on this play. He was less happy with Howard Davies's *Macbeth*, broadly 'Brechtian' with some contemporary air in the characterization. Bob Peck was a successful general: 'For once we understood how the Thane of Glamis could have turned the tide of battle single-handed and saw him running a competent administrative machine.' But Davies left himself with only half a play. 'To put it more crudely, you couldn't understand why this strong, silent man bothered to talk so much.' About Terry Hands's *Much Ado* Shrimpton is grudging, himself not seeing that when he describes Sinéad Cusack's Beatrice as 'a gloomy girl, only really at home in her tender moments', he has got half-way to her brilliance. Adrian Noble's *King Lear* (and Bond's *Lear*) was liked principally for its vaudeville Fool; he gives reluctant admiration to some of the startling effects. *Henry IV* at the Barbican he saw, rightly, as Joss Ackland's, a 'manic-depressive Falstaff, by turns insufferable and subdued, [he] had an insistent sense of life', but the whole produced 'very mixed feelings indeed', and Hal was (indeed) 'mystifyingly weak'. But Miriam Karlin's Mistress Quickly, Gemma Jones's Doll Tearsheet, and Mike Gwilym's Pistol were to be relished. *The Tempest*, with Derek Jacobi's 'admirably youthful, energetic and angry Prospero', had many 'thoroughly welcome developments in the theatrical interpretation' of the play. Shrimpton finally turns his attention to Jonathan Miller's 'thoughtful' *Hamlet* at The Donmar Warehouse, with 'the family and its emotional tensions very much at the centre of his thoughts', though Osric was 'not a fop but the King's menacing bodyguard – a bullet-headed minder who shadowed his monarch in every scene'. Anton Lesser's Hamlet, 'the disturbed adolescent', though felt by many critics to be 'slight and inconsiderable', was fully thought through, and 'teenaged audiences responded to him, as a consequence, with thrilled attention', though perhaps Hamlet's intellectualism had been sacrificed to the stress on his immaturity: even so, the production showed the 'sustained intellectual pressure' which lay behind it.

Jonathan Miller's BBC TV *King Lear* is the subject of an intelligent review in *CahiersE* by G. M. Pearce. Roger Warren, who takes over as England-based

critic in *SQ*, reviews five of the BBC/*Time Life* productions, with praise for Jane Howell's *Henry VIs* and *Richard III*.

This year's *SQ*'s theatre-review coverage is different: it extends to some 108 pages spread across the four numbers of Volume 34. The United States is still, it might be thought, overrepresented in all numbers, with just over half the world total. The imbalance is more subtly depressing when one mediocre production of *As You Like It* in Minneapolis gets more pages than eleven events at the Edinburgh Festival, or, more seriously, the whole of an unusually interesting year in West Germany.

The coverage of professional Shakespeare in England is still out of proportion, but it is, at least, increased from last year's derisory five pages, to twenty-six pages, covering over a dozen RSC productions, one at the National Theatre, and nearly a dozen elsewhere. Roger Warren covers Stratford and London and moves to Nottingham and Chichester and so on with clarity and power. He gives the highest praise to the RSC's *All's Well*, especially at the Barbican 'where it blossomed into the finest and most illuminating interpretation of a Shakespeare play for many years'. He especially noted that the 'company displayed a remarkable control of rapidly changing moods within single scenes'. Warren illuminates the RSC's *Henry IVs*, *Macbeth*, and *Much Ado*, and admits himself out of fashion in not liking Adrian Noble's *King Lear*, a 'hideous visual muddle' reflecting lack of shape and development. He is appreciative of *The Tempest* and Jonathan Miller's *Hamlet*. In later numbers he gives fine accounts of the RSC's *Julius Caesar*, *Henry VIII*, *Twelfth Night*, *Comedy of Errors*, and *Measure for Measure*. The National's *Midsummer Night's Dream* is welcomed, especially Susan Fleetwood's Titania.

Ralph Berry is most informative about the goings-on at Stratford, Ontario, and speaks well of *Julius Caesar*, *Merry Wives*, and *The Tempest*, considering the circumstances. A later number records his notes on *Love's Labour's Lost*, *Much Ado*, *Richard II*, and *As You Like It*. There are as usual incidental pleasures to be gained from browsing through the vast local-newspaper columns of *SQ*'s American coverage: an amazing travesty of *Comedy of Errors* in Chicago entirely dominated by 'a troupe of jugglers who call themselves the Flying Karamazov Brothers', wildly liberated stuff resulting, including 'shooting a prop chicken from a cannon – "that may with foul intrusion enter in" (III.i.103) – to break down the door of the house of Antipholus of Ephesus', stuff which sits oddly with the pomposity of the artistic director's remark that the play is 'Shakespeare's most populist-oriented work'. The notice ends 'Chicago audiences seemed blissfully unaware that they might have had even more fun' from Shakespeare. One longs for illustration: and the pictures, incidentally, are unusually unhelpful this year, one of them, indeed, of a *Romeo and Juliet* played in direct sunlight at Ashland, giving hilarious point to the recent understanding that Shakespeare's Globe players performed in shadow, in a 'good north light'. As usual, a sad satisfaction comes from the writing of those who know the performance is bad and say so, like David Scott Kastan's account of Peter Coe's *Hamlet* at Stratford, Connecticut: Coe, he says 'behaved like Polonius, relentlessly interpreting and always with the fatuous confidence that he had discovered motive and meaning': the text was wilfully chopped about to confusing effect, and Kastan quotes Walter Kerr in *The New York Times*: 'As I now see it, Ophelia goes crazy because she simply cannot follow the plot.'

Perhaps the most significant North American notice is Ralph Berry's loving account of what was clearly a remarkable *Timon of Athens*, directed by Robin Phillips at the Grand Theatre in London, Ontario. A brave choice for an opening season, it was obviously a production of importance, to be noticed in future work on the play, one hopes. It is rare enough in reading these North American notices to long for more: here was something special, indeed.

5. General Criticism

(a) General

E. A. J. Honigmann's *Shakespeare's Impact on his Contemporaries*¹⁶ opens with a powerful chapter examining the surviving evidence on Shakespeare the man, and finding it complicated and ambivalent: 'A sweet and gentle Shakespeare is, in part, a fabrication of bardolatry: a very different man, sharp and business-like, speaks to us from some of the principal life-records.' The second chapter, 'The Writer', like the first, starts from Robert Greene's remarks, and goes on to suggest two stages in his reputation: the London literary world knew about him by 1592, but his wider reputation dates from 1598. Honigmann opens the hornet's nest of supposed contemporary allusions, before sharply challenging the standard view of a preference for Jonson in the early seventeenth century, building a good case by analysis of surreptitious publications. The heart of the book, however, is in two chapters on 'Shakespeare's First Plays' in which he tackles, with puckish asides (including anecdotes about E. K. Chambers), the problems of chronology, having three more bites at the *Troublesome Reign/King John* problem relative to his stance in his New Arden edition (YW 35.80). In these pages a certain repetitiveness, defensiveness, even quarrelsomeness, can be detected. There is much here to be debated, though the brief rehearsal of some of the evidence for chronology generally is useful. His interesting edifice of a 1586 start, and thus contemporary with Marlowe, rests, however, on yet another restatement of his thesis that *Troublesome Reign* comes after *John*. Concluding chapters discuss contemporary criticisms of Shakespeare, principally from Jonson, rather speculatively. Honigmann makes some rapid jabs (Jonson as rival poet on the *Sonnets*, for example) before answering his own points in a woolly chapter on 'Shakespeare's Reply to Criticism'. Three brief appendixes carry argument further, the last one being on the date of *Troublesome Reign*, yet again. An interesting rather than a definitive book, too fractious to build any convincing cases, but one which, particularly in the large question of the chronology, demands attention.

Jonson should figure largely in the collection of papers from Canberra, *Jonson and Shakespeare*¹⁷, from a conference in May 1979. The aim of the papers is to re-open the pairing of Shakespeare and Jonson, long closed by such fixed critical prejudice as the following from William Hazlitt, seeing Jonson's works, by comparison with Shakespeare's, as

cramped, laboured, dry, literal, meagre, repulsive, unamiable, leaden, obtuse, obscure, forced, tedious, cut and dried, cross-grained, mean,

16. *Shakespeare's Impact on his Contemporaries*, by E. A. J. Honigmann. Macmillan (1982). pp. xiv + 149. £17.50.

17. *Jonson and Shakespeare*, ed. by Ian Donaldson. Macmillan. pp. xiv + 221. £15.

mechanical, extravagant, improbable, scholastic, crabbed, clogged, far-fetched, pedantic

and one or two other things. Such fixity, which has a very long history, affects all judgement, as Ian Donaldson points out, and the book sets out to be open. But curiously the opening chapters have nothing to do with Jonson at all. Timothy G. A. Nelson writes on 'The Fool as Clergyman (and Vice-Versa): An Essay in Shakespearian Comedy'; Derick R. C. Marsh, on 'Hal and Hamlet: The Loneliness of Integrity'; Michael Neill, on 'Remembrance and Revenge: *Hamlet*, *Macbeth*, and *The Tempest*'; and F. H. Langman on *Troilus and Cressida* – all good, solid, perceptive, readable criticism (Langman in particular is at pains to defend against false critical infections, to good effect).

Jonson then appears with Alvin Kernan giving again his George Washington University Tupper Lecture on 'Shakespeare's and Jonson's View of Public Theatre Audiences', finding them among the first writers to work in public, or as he puts it 'the market-place situation'. All this is matter for several volumes, one would have thought. Starting with the now-suspect Harbage statistics and comments, Kernan's piece of Tupperware contains two pages on Jonson's scorn, eleven on 'Shakespeare's paradigm of the theatrical situation', identifying in Shakespeare, though ambivalently, 'an aristocratic artistic attitude toward the public drama' and – a most highly debatable point, surely – one who thinks the players are 'lower class' and 'crude'. A bad start. Then D. H. Craig in 'The Idea of the Play in *A Midsummer Night's Dream* and *Bartholomew Fair*' looks at the notion of the self-contained play; F. H. Mares in 'Comic Procedures in Shakespeare and Jonson: *Much Ado About Nothing* and *The Alchemist*' finds similarities but greater differences (surprise!); Ann Blake, in '"Sportful Malice": Duping in the Comedies of Jonson and Shakespeare' sees 'Jonson's affinity with the temper of duping', unlike Shakespeare. In a major essay J. B. Bamborough examines most interestingly an unexpected field, 'The Rusticity of Ben Jonson', a scholarly and exact demonstration, by way of the poetry, of the importance of the country in Jonson's entertainments, 'a very attractive and a very English aspect of a great writer'. Peter Barnes, who has well earned the right, is lively and illuminating on 'Staging Jonson', praying for the Royal Shakespeare Theatre to be matched with a Republican Jonson Theatre. Francis Berry writes on 'Stage Perspective and Elevation in *Coriolanus* and *Sejanus*'; Anthony Miller on 'The Roman State in *Julius Caesar* and *Sejanus*'; and Peter Walls on 'Insubstantial Pageants Preserved: The Literary and Musical Sources for the Jonsonian Masque', a valuable contribution to masque studies.

In the Ohio volume⁹ Catherine M. Shaw studies 'The Visual and Symbolic in Shakespeare's Masques', an alert and useful piece mainly about *Romeo and Juliet*, *The Merchant of Venice*, *Timon of Athens*, and *Henry VIII*. In the Harold Brooks *Festschrift*¹² M. C. Bradbrook writes a most knowledgeable, stimulating, and indeed infectious account of 'The Politics of Pageantry: Social Implications in Jacobean London', which should stand as an introduction to the subject. Tibor Fabiny extends his work on emblems in '"Ripeness is All" – The Wheel of Time as a System of Imagery in Shakespeare's Dramas' in a volume from Szeged¹⁸; he starts badly by identifying 'Shakespeare's most

18. *Acte Universitatis Szegediensis de Attila Josef Nominat: Papers in English and American Studies*, ed. by B. Nozsuyai. Vol. XI. USzeged (1982).

challenging twentieth-century critic' as not Maynard Mack or Emrys Jones or Frank Kermode but the grossly over-praised and banal Jan Kott. He then settles down to his own work to find Shakespeare's view of history more 'medieval' – i.e. static – than progressive. Having summarized recent positions on Shakespeare and time (not David Scott Kastan, unfortunately (YW 63.155–6)) he works through notions of the Wheel of Fortune and other dominant images to find a conclusion that 'Time's substance is in nature, its rhythm evokes music and its perspective embraces history'. Judith Dundas in *ShakS* has 'Shakespeare's Imagery: Emblem and the Imitation of Nature', an interesting essay starting from an objection to too easy emblem-hunting in Shakespeare, commenting '*Ut pictura* for Shakespeare means, in short, not emblem but mimesis ... it could be said of emblems that in translating metaphors into stylized images, they move in precisely the opposite direction from Shakespeare's word pictures'. She warns of the danger of being seduced by the pictorial analogue, and writes densely and suggestively on Shakespeare turning emblem into living experience.

Studies of Shakespeare's language come in all the shapes of Proteus. In *Lg* Gilbert Youmans has a long article 'Generative Tests for Generative Meter', using 'the over five hundred inversions in *Hamlet* and the *Sonnets*' for a suggestion 'that valid tests for generative metrics can be constructed in large numbers simply by removing the effect of "poetic" syntactic transformations and observing the metrical consequences'.

N. F. Blake's book *Shakespeare's Language: An Introduction*¹⁹ has the considerable misfortune to follow hard on the heels of S. S. Hussey's *The Literary Language of Shakespeare* (YW 63.151). At first sight Professor Blake's book comes off worst. It is, of course, accurate, but pedantically plodding and, in a word, dull. Ponderously discussing 'a Sable Siluer'd' he elaborates syntactically and sums up 'if *sable* is the head, the ghost had a black beard with only a few grey hairs in it', which is fair enough; but he adds 'modern theatrical representations of the king as aged are incorrect and arise from insufficient attention to the text', which is depressing. And at that point we want to know more about the animal and its wonderful black, lightly frosted fur – and how Shakespeare knew it. Chapters cover 'Language Environment', 'Varieties', 'Vocabulary', 'The Nominal Group', 'The Verbal Group', 'Adverbs, Prepositions and Conjunctions', 'Word Order and Sentence Types' and 'Conclusion'. I found it hard to attend to, nearly impossible to finish. I was irritated by being told so often that editors, or students, or theatrical representers, or whoever, are wrong. I am sure this book is absolutely correct, even possibly illuminating. It just happens to be almost unreadable.

Ruth Morse follows a more conventional image-cluster into unusual areas in 'Unfit for Human Consumption: Shakespeare's Unnatural Food' (*SJH*). And, oddly, two articles coincide in dealing with the strange notion of feigned death. Kirby Farrell in *ShakS* writes 'Self-Effacement and Autonomy in Shakespeare', where he notes how many Shakespearean characters 'literally and figuratively undergo a feigned death' – he lists a dozen, and proposes as a thesis 'by effacing himself, an individual may indirectly fulfill himself' and

19. *Shakespeare's Language: An Introduction*, by N. F. Blake. Macmillan. pp. x + 154. hb £14, pb £3.95.

'free himself to act with greater personal authority'. This is an interesting notion supported with rather general observations in a few pages. But generalization – not at all acceptable – takes over in the rest of this long essay in which Tudor and Stuart society is brought in as a witness, again unacceptably, and often via Lawrence Stone, who is rapidly going out of favour. Farrell's view of English life needs severe correction, and can be shown to have little to do with Shakespeare without recourse to cloudy vapourings. Robert A. Fothergill in *UTQ* is much better. In 'The Perfect Image of Life: Counterfeit Death in the Plays of Shakespeare and His Contemporaries' Fothergill takes note of the pretended deaths of twenty-one characters in eighteen plays, including one character in each of nine plays by Shakespeare (Falstaff, Hamlet, Claudio, Hero, Helena, Imogen, Juliet, Cleopatra). 'Like disguise, of which it is a rather extreme form, the counterfeit death can be a wickedness.' He links the Shakespearean ones with their counterparts in plays by Marston, Chapman, Webster, Jonson, Middleton, and Beaumont: they form a curious company. This is a stimulating essay: by means of a particularly telling moment from Stoppard, he shows the matter as a variant of disguise plotting, finally 'absorbed into the larger fable of loss and recovery that permeates Shakespeare's final work'.

Ralph Berry's *Shakespearean Structures*²⁰ is a collection of eight essays, four of which have previously appeared in journals, on Berry's interests in form and language. 'Through analysis of situation – as, here, in *Othello* – one discovers that everyone in the play is undergoing a variant of the same experience, helping to parse the same concepts.' The single dominant metaphor of *Henry VI Part Two* he sees as the Trial, which he finds providing a rigid vertebrate structure for the drama, and in charges, investigations, arraignment, defences, verdict, sentence, and execution providing also an (often unsuspected) unity. This, and the next essay, on women in *Henry VI Part One*, *Richard III*, and *King Lear*, 'conveying a critique of the central transactions', might be felt to be forced, especially as Berry uses as theatrical touchstone the badly mangled Hall/Barton version of the histories, *The Wars of the Roses* of 1963/4, and ignores the astonishing RSC full-text productions of the late 1970s, even to calling the sorry mess of Hall/Barton 'the most notable production of modern times'. Something does begin to happen when he writes on 'the meaning of the six major nations in *Hamlet*' making 'a rough mosaic of Hamlet's mind'. 'France', he says, 'implies a cultural model; Germany a role, and an escape; Norway a mirror analogue; Poland a course of action.' Denmark and England are in tension, Denmark being disturbance and England 'destiny, knowledge, reality'. This is a stimulating piece, not always towards agreement. A paper on *Measure for Measure* works out vertically the familiar two-locations contrast, with 'cellars and high public balconies', the play thus proposing that 'the roots of action are sexual'. A well-placed quotation from George Bernard Shaw opens for Berry the undercurrent of sexuality in the whole play, with special value for the figure of the Duke. Sexuality also holds together *Macbeth*, with killing the King central. *Othello* he sees 'coded into a recurring situation' in the series of relationships he examines, divided Iago–Roderigo, Brabantio–Roderigo, Othello–Brabantio, Iago–Othello, and so on, to the main rela-

20. *Shakespearean Structures*, by Ralph Berry. Macmillan (1981). pp. x + 151. £17.50.

tionship Othello–Desdemona, with Iago–Emilia as the illuminating centre. For *Timon of Athens*, Berry focuses on ‘leech’ in the last words of the play, and finds a metaphoric duality of feast and plague, and ‘the ordure that is money’, in an essay rich with excellent insights. Finally, to *The Winter’s Tale*, which is ‘A Dance to the Music of Time’, a controlling metaphor ‘now a far more delicate and complex affair’, which expresses the ordering principle of Time: ‘Time as dance, Time as wave, that pulses through the action’.

The Canberra conference recorded in Donaldson¹⁷ included ‘a demonstration at the conference dinner of Elizabethan dancing by Alan and Elizabeth Brissenden, culminating in a pavan danced by members of the conference’, which sounds enchanting. So it is good to welcome Alan Brissenden’s *Shakespeare and the Dance*²¹, which begins with the observation that ‘the achievement of order in a fractured world is a major theme in all of Shakespeare’s plays’. He suggests that the equilibrium of harmony restored is a cause of optimism even in the tragedies, and that dance, as part of stage picture and dialogue, is close to this movement. A sound, brief introduction presses the importance of dance for courtly Elizabethans, and too the attacks it attracted, particularly from that ‘trio of Elizabethan wowsers’, John Northbrooke, Stephen Gosson, and Philip Stubbes. He points to the use of dance in the theatres. In the history plays up to 1600, he then argues, ‘dance provides imagery, not action’, references (particularly to Morris dancing) accumulating in ‘a larger scheme’ to reach a most complete form in *Henry V*. Two chapters on the comedies are, as might be expected, especially illuminating. In Elizabethan and Jacobean tragedy, Brissenden says, ‘dancing is usually associated with death’: the chapter on the tragedies contains a particularly valuable study of dance in *Romeo and Juliet*; on the dance of the weird sisters in *Macbeth* as a parody of the ever-circling dance of the Graces; and the relation, in *Timon of Athens*, of the Amazons to the whores. The fact that

Shakespeare brings dancing into only eight plays at most until 1605/6: but that after that only one, or possibly two, do not contain dancing, both reflects the increased interest in dancing in James’s court, and Shakespeare’s increasing interest in patterning harmony and discord.

So the final chapters, on the last plays, come to a rich conclusion on *The Tempest* and *Henry VIII*. A reasoned two pages dispose of Warburton’s interfering emendation at *Tempest* I.ii.378 and its modern effects. The conclusion of this attractive, understated, study shows Shakespeare, by contrast with Jonson, writing ‘at a level that was at once simpler and embraced a wider vision’, alert to ‘the great commonplaces of Pythagorean and Platonic thought with their . . . ideas of music and theory of numbers’. A five-page glossary of dance terms is especially welcome.

O. B. Hardison Jr, on ‘Speaking the Speech’ in *SQ*, expounds this important subject at some length, and is challenging about the drift over two centuries towards prose. Following in *SQ* is George T. Wright, who won deserved honours for his *PMLA* piece, ‘Hendiadys and *Hamlet*’ (*YW* 62.194). He gives a sample of work-in-progress on the changing relation between the phrase and the line in Shakespeare’s dramatic verse. Here, again, is the sense of control of

21. *Shakespeare and the Dance*, by Alan Brissenden. Macmillan (1981). pp. xii + 145. £17.50.

the whole subject, the exploration of the *Technik*, that this time gives the nuts and bolts of what is always perceived, the liberation of the blank-verse line as the canon progresses, with the bonus of its placing in the larger frame of the loosening of the iambic pentameter line throughout the century. We await his forthcoming book with impatience.

John Buxton's *Elizabethan Taste*²² gives just over one-third of the book to literature, and two of the seven items there are *Venus and Adonis* and *Hamlet*: Sidney, too, gets two entries, and both authors are reached by a route through Architecture, Painting, Sculpture, and Music. This is a judicious and very readable book, a welcome re-issue after twenty years (YW 44.108). The essay on *Venus and Adonis* is graceful, witty, and balanced, and goes straight to the heart of Elizabethan taste in relishing something so well done. Slighter, but even more suggestive, on *Hamlet*, Buxton comes, after the wide, sluggish currents that much Shakespeare criticism has become, as a spring of fresh water.

It is always unnerving to see something that is part of largely unspoken national consciousness, like taste, explained carefully for others. M. M. Badawi, who intrigued the Shakespeare world twenty years ago by announcing in *Cairo Studies* (1964) that far from merely having visited an Arab country, Shakespeare was in fact himself an Arab, called Shayk al-Subair, now offers *Background to Shakespeare*²³, the latest of the annual crop of such aids, this time 'designed primarily for the overseas student of Shakespeare, especially for the Afro-Asian student with no classical and little or no Christian background'. In other words, an attempt to make explicit what is implicit. This it does quite briefly and well in a slightly oversimplified and more than slightly old-fashioned way. An opening chapter covers methods of studying Shakespeare; then follow 'Shakespeare the Man', 'The Social Background of the Plays' – a helpful chapter; 'Cosmology and Religion', with twelve sound, if old-fashioned, pages on the Bible and Christianity; 'Classical Background', 'Elizabethan Stage Conditions' (now seriously out of date), and notes on chronology and sources. An appendix gives a brief account of the history plays: why in an appendix, is not made clear. Though respectful to The Bard, the book does not give anywhere a sense of the pulse of an individual of genius.

*The Sparrow and The Flea: The Sense of Providence in Shakespeare and Montaigne*²⁴ deserved a more mainstream publisher. Serena Jourdan surveys Shakespeare and Montaigne in parallel, and without prejudice, after a canny survey of the complications of the critical field, from Capell to Robert Ellrod in *ShS* (1975). She works with three dominant themes: nature, death, and perfect conscience. After some very perceptive work, she finds that both authors, evolving analogously, disengaged themselves

from the constraints of classical influence and a rigid Christian ethic to found a fresh prescription for validating the role of man in creation and affirming simultaneously the mystery, grandeur, and goodness of divinity.

22. *Elizabethan Taste*, by John Buxton. Harvester. pp. 372. hb £20, pb £6.95.

23. *Background to Shakespeare*, by M. M. Badawi. Macmillan (1981). pp. viii + 142. hb £8.95, pb £3.95.

24. *The Sparrow and The Flea: The Sense of Providence in Shakespeare and Montaigne*, by Serena Jourdan. SSELJDS. Humanities. pp. vi + 204. \$25.50.

In *N&Q* L. T. Woodbridge finds Erasmian models for Shakespeare's gentle mocking of Petrarchan wooing, and other matters, and particularly in the English translation of two colloquies of Erasmus published in 1568 by Nicholas Leigh as *A modest meane to Mariage*. Also in *N&Q* G. J. Roberts, with useful reference to *The Comedy of Errors*, *Antony and Cleopatra*, and *The Winter's Tale*, works from the belief 'that to draw blood on a witch, especially from her face, was a way of removing her *maleficium*'. He might have added *Henry VI Part Two*.

Charles A. Hallett, in 'Analyzing Action in Shakespeare's Plays: The Beat' (*PLL*), begins alarmingly by saying that no one – except himself, of course – has 'uncovered Shakespeare's most basic techniques for transforming narrative into drama': he writes about 'units of action'. Though he acknowledges such forbears as Emrys Jones (*YW* 52.157–8), and Bernard Beckerman (*YW* 60.142), though not James E. Hirsh (*YW* 62.181), he does not make any sort of case for his riding so roughshod over all previous, and better, insights into the function of scenic units, small or large, simply by personally rechristening them 'beats'.

How basic material became drama is roughly the area of study of the next few books. Derek Brewer's *Symbolic Stories: Traditional Narratives of the Family Drama in English Literature*²⁵, a most beautifully produced book, incidentally, has much to do with Shakespeare in its sixth chapter. Throughout the book the stories discussed, from the Old Testament, from folk-lore, from medieval romance, and from novels,

are especially concerned with the processes of growing up and coming to maturity. They are told from the point of view of the emerging individual as he or she passes through the *rites de passage* that allow disengagements from parents, self-realisation, the establishment of new relationships, and integration with society.

Dr Brewer opens up, in his context of family drama, *As You Like It*, *Twelfth Night*, *Hamlet*, *King Lear*, and *Cymbeline*. It is good to have a psychosymbolic reading of these plays so confidently, and apparently lightly, handled: the curse of such approaches is that far too much can be read into the material. His accounts appear simple, but can be startlingly penetrating, as when he observes of *Twelfth Night* that the central figures 'are of almost equal age . . . Olivia is younger than Orsino (I.iii.111) thus a seventeen-year-old girl of about the same age as Sebastian'. *Twelfth Night* has no significant parent-images: but 'if any one has trouble with parents Hamlet has'. He observes that in this play 'the inner story has many levels and aspects which are realised at the literal level with extraordinary liveliness'. On *King Lear* he notes that 'parents are older than their children and should behave accordingly . . . disturbance of such order will lead to tragedy if it is not corrected or redeemed'. He writes at more length, and finely, on *Cymbeline*. His clarity, and his courtesy to the reader, are especially restorative after the partisan, and peevish, vacuity of much recent psychosymbolic reading of family matters in Shakespeare.

Lisa Jardine's *Still Harping on Daughters: Women and Drama in the Age of*

25. *Symbolic Stories: Traditional Narratives of the Family Drama in English Literature*, by Derek Brewer. Brewer/R&L (1980). pp. ix + 190. £19.50.

*Shakespeare*²⁶ comes garlanded with praise which I find myself reluctant to share. Such disagreement with the received view is likely to be misconstrued by the thoughtless as chauvinist: it is not. Ms Jardine looks closely at Elizabethan women to contrast them with the females in Shakespeare's plays, a very worth-while enterprise, though her thesis implies a naïveté about the common understanding (that Shakespeare's are 'real' women) which I cannot swallow comfortably. 'Each chapter', she says 'suggests a way in which "femaleness" was significant in a network of possibilities for categorising and discriminating experience.' But this large promise I do not find fulfilled. Both the readings of the characters (e.g. Posthumus) and the 'network of possibilities' seem to me limited, and indeed wilfully biased. There is a strong smell of *ipse dixit*, everywhere. Looking at 'the triad of "liberating" possibilities for women: Protestantism, humanist education, marital partnership', and certainly moving in the right direction, she turns everything to sourness, in effect, by choice of authority.

From the early decades of the sixteenth century . . . educational treatises, pamphlets on manners, spiritual tracts, sermons and literature all conspire to try to turn the wishful thinking of the male community into a propaganda reality.

This, part of her central thesis, is a large, and questionable, claim. Or, 'Hamlet's horror at his mother Gertrude's remarriage calls into play this same suppressed fear of female interference in patrilinear inheritance . . .', a remark which takes some wiggling to shore up. Even in specific details I disagree: she reads a lewd remark in *The Taming of the Shrew* in so twisted a way to support her point that trust is undermined elsewhere. There is certainly work to be done on stereotyping, at all levels: it is best done when the bias does not show.

Myra Glazer Schotz contributes 'The Great Unwritten Story: Mothers and Daughters in Shakespeare' to a book called *The Lost Tradition: Mothers and Daughters in Literature*²⁷, which the blurb calls 'fascinating, sometimes disturbing'. It is certainly the latter, from the stridency and sheer misreading of texts. Ms Schotz, accusing Shakespeare of the crudest stereotypes, can only deal herself in worse. She is plain wrong:

But where is the mother of Jessica? Desdemona? Ophelia? What woman carried in her womb Regan, Goneril and Cordelia? In plays where woman-as-daughter is so essential to the meaning of the drama, what does this absence of the mothers imply?

But is Desdemona so much a daughter? To ask such an emotional question and not mention Juliet, who has a mother and who is very important as a daughter; or Anne Page; or Diana in *All's Well*; or Perdita; or Marina; or Beatrice, who tenderly recalls her mother; or Anne Bullen, whose daughter is the climax of Shakespeare's writing life, is to forfeit wisdom. Macduff, if you please, 'sub-

26. *Still Harping on Daughters: Women and Drama in the Age of Shakespeare*, by Lisa Jardine. Harvester/B&N. pp. 202. £22.50.

27. *The Lost Tradition: Mothers and Daughters in Literature*, ed. by Cathy N. Davidson and E. M. Broner. Ungar (1980). hb \$17.95, pb \$8.95.

dues nature, pressing her into the service of the masculine heroic ideal, symbolically releasing manhood itself from the "witches's" grip' – i.e. he brings Birnam Wood to Dunsinane. This is because he is 'a technologist of nature, not her son', not 'of woman born'. And so on. It will not do to refer to 'the fathomless well of disgust toward female sexuality that informs *King Lear*': Cordelia is after all fully sexed. And so on, again and again. There may be those who care for sweeping, inaccurate, sub-Jungian remarks as criticism: but the meanings of generation in Shakespeare – a serious and particularly important study – cannot be so served.

'In this book', says Coppélia Kahn, 'my intention is to use psychoanalytic theory to understand Shakespeare's conception of identity . . . to discover dilemmas of masculine selfhood revealed in the design of the works as a whole.' So on the second page of *Man's Estate: Masculine Identity in Shakespeare*²⁸ she announces with great confidence, as if it were a *donnée* of criticism, 'Coriolanus . . . sees the hungry mob as the shadow of his own emotionally starved self as a child'. She uses some post-Freudian ego-psychologists but makes her own synthesis, 'an eclectic weaving together of ideas about the growth of identity that seem best to fit the Shakespeare I know'. Precisely: the plays are on the couch, with an amateur analyst. A competent introduction clears the post-Freudian and Shakespearean ground to show that 'Shakespeare's men face two problems in facing their manhood: the first is the universally-understood break with the mother'. The second, in what she, after Lawrence Stone (and Ms Kahn is slightly too Stoned for modern taste), sees as a wholly patriarchal society, is the dependence on women 'indirectly and covertly for the validation of manhood', i.e. as fathers, especially of boys. *Venus and Adonis* is to her an adolescent *rite de passage* in reverse. The history tetralogies show feudal emulation ending as vengeance in the father's name, which ultimately destroys the family: then comes 'identity formation, a reciprocal process between father and son'. Both *Romeo and Juliet* and *The Taming of the Shrew*, to Ms Kahn, 'illustrate how women, handed on from fathers to husbands, mediate male rivalry'. Her following chapter examines cuckoldry in *Othello*, *Hamlet*, and *Merry Wives of Windsor*: the next, paradoxes of sexual identity in *Macbeth* and *Coriolanus*: 'The more the heroes try to surpass or destroy their rivals and thus prove their masculinity, the greater the fusion with the wilful women who drive them on'. The final chapter, in some ways the boldest, links *The Comedy of Errors* and *Twelfth Night*, *Pericles*, *The Winter's Tale*, and *The Tempest*, looking at 'separation, re-union, and symbolic rebirth of family members'. She concludes that Shakespeare 'does not resolve the masculine dilemma of how to reunite with woman after separating from her, but leaves us with a realistic sense of its stubborn continuance'. Ms Kahn has read her Erik Erikson and D. W. Winnicott, and her Shakespeare too, though selectively. She is at the saner end of the psychoanalysing, symbol-reading spectrum. But speculation abounds, as in the remark on the second page, quoted above: and one longs for her to own up to the rather large parts of Shakespeare that she cannot make to fit her rather simple thesis. There is an awful lot more going on than she allows.

From the University of Leeds Adult Education Centre come Bradford

28. *Man's Estate: Masculine Identity in Shakespeare*, by Coppélia Kahn. UCal (1981). pp. xiii + 238. £19.30.

Centre Occasional Papers; No. 4 is entitled *Self and Society in Shakespeare*²⁹. The second essay is 'Kinds of Loving: Women in the Plays' by Alan Sinfield, which specifically refers to *Troilus and Cressida* and *Measure for Measure*, but ranges widely, and incisively, over the Shakespearean field, and the structural and political pressures which Shakespeare is, however unevenly, breaking.

An earlier draft of part of the final chapter of *Shakespeare and the Solitary Man* by Janette Dillon³⁰ was noticed in YW 60.151. Ms Dillon begins by disposing of the supposed necessary villainy of individualism in Shakespeare ('Richard loves Richard; that is, I am I') and goes on to analyse that crucial time, 1570–1630, which, she suggests, sees the transition from solitariness as the mark of villains to become something to be praised, after a period as a cult, with a turning-point at *Hamlet*. The matter is complex, and well demonstrates the violent contemporary contrarities – and it is also important for the study of Shakespeare. Shakespeare's move from Richard to Hamlet, subsiding in interest in the later plays, is a change of emphasis which does not, she shows, represent a change in moral judgement. The book covers the ground in best thesis manner: 'Part One: i. Approaches to Solitude Before Shakespeare'; and covering the expected items – *Richard III*, *Richard II*, the *Sonnets*, *As You Like It*, *Hamlet*, *King Lear*, and in one chapter *Macbeth*, *Coriolanus*, and *Timon of Athens*. In the end, however, it is not satisfactory, as it does not come firmly enough to grips with the consequences, particularly for tragedy. The result is a useful survey, and no more.

There are even more missed opportunities in J. M. Gregson's *Public and Private Man in Shakespeare*³¹. Shakespeare, he says, after thirty years of continual contact with the canon, appears 'fascinated by the divergence between individual feeling and public office, and by the different qualities which characterise the admirable private man and the successful public man'. The book consists of readings of every play: it could have been more excitingly argued. Just as the list of secondary reading at the end is old-fashioned, so the book seems quite shut off from any notion of artistic adventure in using the contrast.

Shakespeare Survey this year contains a number of essays from the 1982 Stratford conference on the theme of 'Shakespeare in the Twentieth Century'. The Nigerian playwright Wole Soyinka opens with a magnificently ironic paper looking at Shakespeare transferring 'the unstable mixture called humanity into the Elizabethan (i.e. European) exotic crucible of the Middle East', with sharp wisdom about Arab matters in the plays, particularly *Antony and Cleopatra*. There is much about what is meant by local reference to ponder here. Philip Brockbank uses Wole Soyinka's *The Strong Breed* (1966) as a way into seeing how the continuing traditions of tragedy, 'which have primordial as well as literary sources' in Aeschylus and Euripides affect *King Lear*, continuing into other Soyinka plays, especially *The Bacchae*, with illumination of

29. *Self and Society in Shakespeare: 'Troilus and Cressida' and 'Measure for Measure'*, ed. by J. A. Jowitt and R. K. S. Taylor. ULeeds Adult Education Centre (1982). pp. 109. £2.

30. *Shakespeare and the Solitary Man*, by Janette Dillon. Macmillan (1981). pp. xvi + 183. £17.50.

31. *Public and Private Man in Shakespeare*, by J. M. Gregson. CH/B&N. pp. 255. £14.95.

Antony and Cleopatra. His piece is called 'Blood and Wine: Tragic Ritual from Aeschylus to Soyinka'. Susan Snyder, in 'Auden, Shakespeare, and the Defence of Poetry', looks closely at W. H. Auden's poetic use of Shakespeare, and suggests that Shakespeare would need to reclaim his words from Auden's use in order to release them from Auden's Christianity. Peter Bilton relates Robert Graves's 'The Thieves' to 'The Phoenix and Turtle' in 'Graves on Lovers, and Shakespeare at a Lovers' Funeral'.

A different literary use interests Kenneth Muir in 'Stendhal, Racine, and Shakespeare' (*ShakS*) where he shows that 'bardolatry was not an exclusively English heresy', before analysing Stendhal's rather blinkered adulation, leading up to *Racine et Shakespeare*. And in *SQ* Sailendra Kumar Sen wonders why Malone 'defaults only in his Shakespeare quotations', in 'When Malone Nods'.

Three books on critical positions, in ascending order of importance: Raymond Powell's *Shakespeare and the Critics' Debate*³² is subtitled 'A Guide for Students', which is promising. But it soon emerges that the 'students' envisaged are of a peculiarly obsolete, and innocent, kind. *Love's Labour's Lost* is studied here, for example, because it is 'relatively simple in its original conception', a naïveté well supported by the chapter which follows. Seven pages of 'rough guides' to critical approaches (nineteen are considered) reduces even further one's estimate of the competence of the 'students' in view, yet it must be said that the short paragraphs on 'character criticism' or 'scene criticism' are in their way unimpeachable, though the references are sometimes odd and the tone is determinedly old-hat. Deeply well-intentioned longer studies of *Henry IV* and *The Tempest* follow, the latter the best thing in the book, and there are remarks on four other plays. A page-long quotation from Stanley Wells summarizing critics' views of a moment in *Hamlet* shows what this book might have been in different hands.

Catherine Belsey's *Critical Practice*³³ is widely admired and used, rightly. A central chapter, 'The Interrogative Text', has good references to Shakespeare (*Richard III*, *Macbeth*, *Julius Caesar*, *Coriolanus*) and some excellent, economical pages on illusion in *The Winter's Tale*, especially pointing to the statue scene and the problem of 'truth' in the play generally.

Finally, to one of the most stimulating critical books for quite some time, A. D. Nuttall's *A New Mimesis: Shakespeare and the Representation of Reality*³⁴. It is a rather untidy, and important, book, focusing entirely on Shakespeare in the second half, arguing that 'the word *reality* can legitimately be used without apologetic inverted commas and that literature may represent that same reality'. He begins by fretting at the new taboos from structuralism and post-structuralism: 'It is . . . characteristic of modern thought . . . to see all human culture as merely epiphenomenal to a set of factors available only to the investigator.' He bites and shakes and worries at the inescapability of 'the objectivist correlative'. A section on post-structuralist fashion, removing the clothes from Jacques Derrida and others, follows. A forty-page argument,

32. *Shakespeare and the Critics' Debate: A Guide for Students*, by Raymond Powell. Macmillan (1980). pp. vii + 167. pb £3.50.

33. *Critical Practice*, by Catherine Belsey. Methuen (1980). pp. 169. hb £6.95, pb £3.25.

34. *A New Mimesis: Shakespeare and the Representation of Reality*, by A. D. Nuttall. Methuen. pp. viii + 209. hb £10.95, pb £5.50.

'The Dissolution of Mimesis', aims to show that 'realism is a freely movable feast . . . It is as though the hope of reference to reality is endlessly renewed but endlessly defeated – or found out.' The business of teasing out the main strand of Neoclassical verisimilitude leads to a demonstration of the 'giddy dance' performed by 'nature' and 'the rules' in eighteenth-century criticism of Shakespeare. Nuttall's thought grows with Shakespeare's arrival. A differentiation between 'Opaque' and 'Transparent' criticism (including a well-merited demolition of L. C. Knights's approach and famous question about Lady Macbeth's children) illuminates also the responses to painting as well as literature. So the first hundred pages are a discussion, in effect, of the effects of formalism.

As demonstration and confirmation of the 'new mimesis', Nuttall enters in the second half of the book into 'Shakespeare's Imitation of the World', through certain moments and experiences in the plays, finding his mimesis 'unusually comprehensive'. In looking at Brutus, and Coriolanus, he clarifies Stoicism and Shakespeare's observation of it, finding at 'I banish you' a moment 'powerfully mimetic, with a comprehensiveness and, at the same time, a particularity which will not easily be matched. It is also pure genius.' Venice leads him to *The Merchant* and *Othello* ('*Othello* is the story of a hero who went into a house'): here he writes with brilliance, especially on the last speech and on the 'existentialist' Iago. On the Prince and Falstaff (and see YW 62.184) he builds an ingenious case for reading 'thou art essentially mad' at *Part One* II.iv.476, and develops rich understanding of the Prince with Falstaff. A final chapter gathers together 'the new mimesis', particularly in relation to what has been shown of moments, and context, in Shakespeare. Space does not permit adequate demonstration here of the Shakespearean richness of this book, and the particularly luminous and perceptive quality of much of the argument. The critical polemics are conducted with a wry wit and grace; but it is the sharing of a love of the particularity of Shakespeare, and the rescue of him from ancient, and very modern, restrictions, which informs the last hundred pages, and which will bring me back to them many times.

(b) *Comedies*

In *SQ* Howard C. Cole, who wrote an excellent book about the sources of *All's Well* (YW 63.164), looks at 'Shakespeare's Comedies and Their Sources: Some Bibliographical and Artistic Inference', and continues here valuable work on a *magnum opus* on the Renaissance doctrine of creative imitation. This is a long, packed essay, roughly arguing for the multiplicity and multivalency of Shakespeare's source-input, linked to his astonishing artistic development. Also in *SQ* Peggy Muñoz Simonds in 'Overlooked Sources of the Bed Trick' broadens the scope to include the Geneva Bible, Malory, and Hercules's father. In *ShStud* Kazuo Aoki relates Erasmus's *The Praise of Folly* to Shakespeare's early and middle comedies, an elegant essay on, principally, *Love's Labour's Lost* and *As You Like It*, though with little to say about Erasmus, and no great insights on Shakespeare. In *ELH* Jeff Shulman looks thoroughly at Ovid, and suggestively at Shakespeare with special reference to *Love's Labour's Lost*, respecting the ambivalence of Hercules, in 'At the Crossroads of Myth: The Hermeneutics of Hercules from Ovid to Shakespeare'. And in *PLL* Jackson G. Barry has 'Poem or Speech? The Sonnet as Dialogue in *Love's Labor's Lost* and *Romeo and Juliet*', a rather

ponderously expressed view of sonnets as dramatic speech, showing Shakespeare's development of the form dramatically in the two plays.

Michael Scott in *Renaissance Drama and a Modern Audience*³⁵ writes on *The Comedy of Errors* and *Measure for Measure*, giving 'a critical evaluation of . . . theme and structure' and accounts of some recent productions. It might be felt that the title is a mite misleading. Scott writes ponderously himself and finds ponderous things to say about productions, sadly giving less than a page, and that uninformative, on Clifford Williams's revelatory 1962 *Comedy of Errors*; and giving heavy emphasis, for *Measure*, on Charles Marowitz's version in 1975.

J. Dennis Huston's *Shakespeare's Comedies of Play*³⁶ is an attractive but long-winded book mostly about the early comedies and their playfulness, starting with good illustration of multiplicity of view from a moment in *The Taming of the Shrew*, itself a great advance on his 1976 article (YW 57.143), and going on to show 'playing' best in that play, after discussion of *The Comedy of Errors* and *Love's Labour's Lost*. Bottom he sees as a parody of Petruchio, one of several parodies. 'The playwright may achieve, and express, a "most rare vision" at once transcending the limitations of his form and parodying his own success as a dramatist.' Finally, he moves to *Much Ado*, also associated with the *Shrew*, where he shows, from Margaret's strange behaviour, the slipperiness of reality, even suggesting that Don Pedro marks the playwright's loss of that 'exuberant celebration of the human capacity to master reality by playing with it' so characteristic of Shakespeare's early comedies, and so well treated in this book.

Northrop Frye's influential Shakespeare criticism, particularly of the comedies, has stood up well for nearly four decades. This may be because the natural perspective with which he views the plays comes from a fairly distant point. Now in a late, and welcome, appendix, we have three lectures on the problem comedies. *The Myth of Deliverance*³⁷ relates again, he says, 'Shakespearean comedy . . . to human experience'. Working outward from Aristotle and his 'conception of reversal as a structural principle of drama' he finds 'myths of concern'.

Reversal and recognition . . . seem to be structural principles outside literature, which suggests that a study of them inside literature may provide at least some interesting analogies to social concern from literature, and analogies that have become, as it were, distinct species, and not merely derived varieties. It seems to me that the conventions and genres grouped around the term 'romance' have much to do with the human concern for survival, and that the conventions and genres grouped around the term 'comedy' have much to do with the growing concern for deliverance.

He finds illustration from the *Odyssey* before turning to *Measure for Measure*,

35. *Renaissance Drama and a Modern Audience*, by Michael Scott. Macmillan (1982). pp. xii + 127. £17.50.

36. *Shakespeare's Comedies of Play*, by J. Dennis Huston. Macmillan (1981). pp. x + 169. £20.

37. *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies*, by Northrop Frye. Harvester. pp. viii + 90. hb £9.95, pb £3.95.

demonstrating clearly in this comedy the 'reversal of action' which is the first lecture's subject. The second, 'Reversal of Energy', picks up the Romance's interest in the generations and *All's Well*, 'the younger one concerned primarily with its own future, the older one with healing various traumas in its past'. Olympian views of Greek drama and much else lead to detailed observation:

In *All's Well*, then, there is the current of self-wasting energy that I have called the Eros-Thanatos current, symbolized by Bertram's self-will, Parolles' lack of heroism, and Lavache's vision of the great mass of people drifting to the 'broad gate and the great fire'. There is also the reversal of this current of energy backward into a renewed and creative life.

The chapter, though lofty, does indeed command a large Shakespearean view, with incidentals (on, for example, *The Tempest*) of value. *Troilus and Cressida*, in the third, even more widely ranging, lecture, demonstrates the 'Reversal of Reality'.

(c) *Histories*

In *ELR* Robert N. Watson, under the unlikely title of 'Horsemanship in Shakespeare's Second Tetralogy', equates the capacity for self-rule with eligibility for political rule, an interesting paper, and not so oblique as might be suspected. In *PLL* Constance B. Hieatt, in 'Stooping at a Simile: Some Literary Uses of Falconry', gathers up some Renaissance falcon-lore with some reference to Shakespeare. There are four general articles in *SJH*: 'Shakespeare der Fürstendiener' by Hilde Spiel; 'Kann man sich auf Shakespeare verlassen? Das 15. Jahrhundert bei Shakespeare und in der Wirklichkeit' by G. R. Elton (in German); he concludes

Infolgedessen hat er trotz der Tatsache, dass seine Quellen so beschränkt waren und seine Dichtung manchmal die Wahrheit überstieg, gute, wahre, wirklichkeitsgetreue und einflussreiche Geschichte geschrieben.

Ulrich Broich writes 'Shakespeares Historien und das Geschichtsbewusstsein ihres Publikums', and Wolfgang G. Müller 'Politische Probleme in Shakespeares Königsdramen'.

C. G. Thayer's book, *Shakespearean Politics: Government and Misgovernment in the Great Histories*³⁸, is about the second tetralogy, largely, and mainly consists of straight readings of the plays, though with some reference to relating their 'arguments' to some 'important political ideas, events, and figures of late sixteenth-century England', unimpeachably, and pleasantly, without casting any light from any new position, and leaving a comforting knowingness with the reader. Kristian Smidt's *Unconformities in Shakespeare's History Plays*³⁹, by contrast, leaves the reader irritated, even exasperated. The geological term in the title – roughly meaning 'faults' – is

38. *Shakespearean Politics: Government and Misgovernment in the Great Histories*, by C. G. Thayer. OhioU. pp. x + 190. £21.95.

39. *Unconformities in Shakespeare's History Plays*, by Kristian Smidt. Macmillan (1982). pp. x + 207. £20.

used for the jarring of expectation of fulfilment, including unpursued possibilities, which, as Smidt rightly says, occur throughout the canon. But he seems to suggest that only he has been allowed to see Shakespeare's 'mistakes', in spite of his notice of a session in Washington DC in 1976 on 'Shakespeare's Artistic Lapses'. The following sentence might well have been written in the 1780s, not the 1980s:

I do think faults are sometimes faults in the common sense, but I also agree with Dr Rees that very often they are more than compensated for by corresponding beauties, and that faults themselves may be turned to advantage.

Smidt, it seems to me, busily quoting authorities and critics of an older generation, totally and wholly misses the point on almost every page. Does he need to spend fourteen pages declaring that *King John* is not such a good play? Or to say of *Henry V*, noticing that the claims do not match the action, that Shakespeare's portrait 'was even guileless' and that 'oddly enough, there seems to be irony at work'? How can he argue that Shakespeare in *Richard II* set out to write a different play altogether, but changed his plan according to various suppositions, stated by Smidt, who tries to 'take into account the spontaneous and subconscious impulses' of Shakespeare? To compare the relentless cataloguing of the nine and sixty ways in which Shakespeare erred given here, with the brilliant light that can be shed on one inconsistency by Gary Taylor and others in *The Division of the Kingdoms*⁴ is to move from artistic rigor mortis to active life.

(d) *Tragedies*

Robert F. Willson Jr in *ShakS* has 'Shakespeare's Tragic Prefigurers', where he sees the opening action of tragedies taking on 'the quality of a prophetic playlet', then proceeding in an elementary way to tell the stories of the openings of several great tragedies, with some slight attention to Horatio, Brabantio, France, and Cawdor.

There are three books about Shakespeare's Rome, all important. Michael Platt's *Rome and Romans according to Shakespeare*⁴⁰ is a revised version (YW 57.121), adding twelve pages on *Cymbeline* and *Titus Adronicus* and rewritten introductory matter. Platt gives some suggestive leads on Shakespeare's prime interest in Rome (459 mentions in Spevack), his primary interest in the Republic, more prime still concern for the people, and most of all on Caesar: 'The proper name used most often of all in Shakespeare is Caesar (346 times).' *Cymbeline* contains 'the best prayer, the best funeral and the only epiphany in all of Shakespeare', and *Titus* shows 'the Roman soul ripe for slavery'.

Shakespeare's Rome by Robert S. Miola⁴¹ is altogether different, at least in presentation: a great university press, excellent production values, supercomprehensive reference, a galaxy of supporting stars. But Platt's modestly expressed love of Rome and Shakespeare sticks in the mind. Miola dismisses Platt, which is a pity. Miola sets out to offer coverage of the whole field: Rome in the Shakespearean canon from *Lucrece* to *Cymbeline*, after a

40. *Rome and Romans according to Shakespeare*, by Michael Platt. UPA. pp. iv + 331. hb \$25, pb \$13.

41. *Shakespeare's Rome*, by Robert S. Miola. CUP. pp. xii + 244. £19.50.

consideration of 'Elizabethan' classicism, rightly pointing out the copiousness and diversity of Elizabethan reading on Rome. He elaborates the notion that 'the Roman works bear a family resemblance to each other and show signs of internal coherence', working as it were organically, noting growth and decay, showing 'an intricate network of images, ideas, gestures and scenes'. From a chapter on *Lucrece* – dense with references and scholarship without ever quite illuminating afresh – through a reading of *Titus Andronicus* and on to *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, and *Cymbeline*, Miola makes his Roman way. He identifies Shakespeare's sources, methods, attitudes, and his major Roman concerns such as rebellion, and the Roman virtues: he finds Shakespeare increasingly critical, on the evidence of *Julius Caesar*. It is good to have *Cymbeline* included. The book is full of insight, and thorough, acting as an almost comprehensive *summa* of much thinking on the subject, and shows evidence of his own profound meditation on the matter. He gives close readings of each work with continual and ponderous commentary. It is all admirable, but curiously deadening. It is library work, useful of course, and to be commended for its determination to conquer everything Shakespeare-Roman that there is, even if that comes to feel a touch arrogant. At the end, Shakespeare's Roman plays do still, I find, run from his hand and, relieved of the weight of such correct academic accumulation, scamper away to a vulgar playhouse, there to enact Julius Caesar in the Capitol to the rabblement, who have never even heard of a footnote.

Jonathan Goldberg's *James I and the Politics of Literature*⁴² is also a big book, but more open and suggestive. It is a study of the relationships between authority and its representations in the Jacobean period, with James I as the central figure. The underlying thesis is that society shapes and is shaped by the possibilities in its language: 'both the power and authority James derived from his mode of representation as well as the limits that were imposed upon him'. The style was Roman, and Goldberg examines 'the contradictions contained in that precedent'. He is much occupied with 'the stage of history, the stage as history: the reversibility in the metaphor' and often becomes altogether too centripetal for his own, or the reader's, health; a book as important as this should really not be quite so turgid. An opening chapter sets out James's relation to authority in representation, and is usefully wide ranging (portraits, masque designs, coins as well as poems): this is followed by an analysis of the royal masque relating Donne to Jonson, the principal subject, before investigating 'the shared state secrets of artists and monarch' through family portraits, related again to Donne. 'The Theater of Conscience' continues analysis of James, this time in his sexual proclivities, relating it to public language and leading to Chapman and *Bussy d'Ambois*, and two pages on *Henry V*. Shakespeare appears fully in Chapter 4, where *Julius Caesar* and *Coriolanus* are in company with *Sejanus*, *Cataline*, and *The Roman Actor*, in an analysis of the theatrical quality of the Roman stamp which James had placed on his reign: the *romanitas* with 'a strong notion of public life, the continuities of history, the re-creation of Rome as England's imperial ideal'. A close reading of *Julius Caesar* underlines the element of theatricality: the formula for political power emerges as being 'invisible', a 'mantle worn by the

42. *James I and the Politics of Literature: Jonson, Shakespeare, Donne and their Contemporaries*, by Jonathan Goldberg. JHU. pp. xvii + 292. £23.

one who plays the king'. Both *Julius Caesar* and *Sejanus* are related to James, Goldberg finds, and *Coriolanus* and *Cataline* use and extend Jacobean absolutist language, all the movement being summed up in Massinger's *The Roman Actor*. The last chapter approaches *Measure for Measure*, again via Donne in the later sermons and prose, and Jonson, principally 'To Penshurst': and now via a wise reminder of the error of fixing Shakespeare too locally. Goldberg, however, follows the sense of royal relationship, and arrives at the importance of representation. This is not a perfect book (*Coriolanus* I.iii.40–3 is seriously misread) but it is another much-needed step on the way to a better understanding of James and his impact on theatre (and see YW 62.179).

Finally, to a very good book indeed, Stephen Booth's '*King Lear*', '*Macbeth*', *Indefinition and Tragedy*⁴³. Stephen Booth is already an object of gratitude for his edition and commentary and essay on the *Sonnets*, his essay on *Hamlet*, his study of Holinshed, his paper on doubling, and other things. The marks of a Booth page are incisive insight, dogged and convincing argument, and a pellucid clarity: to which I add the capacity to write footnotes – and this is a matter in which he is unique in the whole Shakespearean universe – which one is compelled to read out to the nearest person. The fifty-page essay on *King Lear* which opens this book is as brilliant and clarifying as anything he has yet done. He writes 'On the Greatness of *King Lear*' and works from the agony of the fact that 'Shakespeare presents the culminating events of his *story* after his *play* is over . . . Not ending is a primary characteristic of *King Lear*.' 'The play persists in resuming completed incidents and relapsing into past circumstances.' Penetrating on the last scenes, and astonishing on the linguistics and dramatics of the Fool, he writes on 'Inconclusion' which encapsulates an audience's distress.

A second, shorter essay or 'Interlude' then moves the argument into *Love's Labour's Lost*, another play 'permeated with demonstrations of indefiniteness', to the point of being 'a sustained two-hour pun' on the word 'end' – then applied to the larger notion of comedy. The long section on *Macbeth*, called '*Macbeth*, Aristotle, Definition, and Tragedy', starts with the importance of the *Poetics* in English, as this has framed understanding of tragedy, and goes back into the Scottish play to tackle the problem of dramatic indeterminacy, the movement between definition and indefinition. The volume ends with two essays, a brief one 'On the Persistence of First Impressions', and a reworking of his invaluable piece on doubling, wisely given fresh lodging after the forgotten waste land it formerly lived in (YW 60.133); it is a lesson on how to speculate.

6. Individual Works

All's Well That Ends Well

Gerard J. Gross in *SEL*, 'The Conclusion to *All's Well That Ends Well*', by means of a straightforward character study of Bertram, finds the ending antiromantic but without cynicism, and the future of Bertram and Helena parallel to that of Parolles.

43. '*King Lear*', '*Macbeth*', *Indefinition and Tragedy*, by Stephen Booth. Yale. pp. xi + 183. £15.

Antony and Cleopatra

Gordon P. Jones in 'The "Strumpet's Fool" in *Antony and Cleopatra*' (*SQ*) takes much further the matter of transvestism in the play, suggesting that at the first entry they are wearing each other's clothes, and thus casting light on the crux at I.ii.74. The source is Hercules with Omphale. '*Antony and Cleopatra: Face and Heart*' (*PQ*) is a long and valuable essay by Nicholas Jose arguing that the play

points us towards a response in which engagement with character is crucial . . . What *Cleopatra* and the play realize from the start is that the feelings of one or two individuals do not exist in isolation but complement and confront the feelings of those others with whom they share the world.

In a special sense we are asked to 'Behold and see'.

In an important and detailed article in *SJH*, René J. A. Weis shows in '*Caesar's Revenge: A Neglected Elizabethan Source of Antony and Cleopatra*' that close comparison of *Antony and Cleopatra* with *Caesar's Revenge* (1606) 'contributes to our understanding of Shakespeare's working methods as a dramatist as well as enhancing our awareness of the conscious moral ambiguities' in *Antony and Cleopatra*. Weis makes an excellent case, even to suggesting that Shakespeare worked on Act IV of *Antony and Caesar's Revenge* in front of him. Muir noticed that *Caesar's Revenge* is echoed in *Macbeth*, but Weis shows that the oddity of this is interesting for *Antony* studies. He notes the 'metaphoric density' of the language of *Caesar's Revenge*, 'coupled with an initially ambiguous view of Cleopatra, as well as its sheer scope'. An essay on *Antony and Cleopatra* by René J. A. Weis also opens a number of *English*: '*Antony and Cleopatra: The Challenge of Fiction*'. This is also important, suggestively analysing, from Cleopatra's 'great dream-vision' at V.ii.95–100, the origins of Renaissance claims for a 'true' mode of fiction, watching Cleopatra's 'juggling with tense, mode and paradox', not only in her great speeches but also in the means of her death.

As a dramatic character who consciously tried to transcend the limits of fiction through affirming, in the face of death, valid but ultimately impossible, alternate fictions, Cleopatra stands unique among Shakespeare's tragic figures.

Michael Scott's '*Antony and Cleopatra: Text and Performance*'⁴⁴ is very well intentioned, but feels diminishing. It occupies a different world from that of, say, Weis, above: partly that is intentional, being part of a broad aim to confirm supposed links between stage and study. But the first half, representing the study, has an air of giving what is needed to impress examiners. The second half, looking through the frame, as it were, of performances, lacks any kind of fire. A reader does not kindle at a sentence like 'Howard presented an Antony caught more in the trauma of the male menopause than in the lasciviousness of sexual decadence'. The reading list has alarming omissions, and that characterizes the sense of a shot that missed.

44. '*Antony and Cleopatra: Text and Performance*', by Michael Scott. Macmillan. pp. 80. pb £3.

Better, possibly, to reprint a proven fine essay, and the words of professional theatre critics. The cover picture, common to this series, is embarrassing.

As You Like It

'Where Are the Woods in *As You Like It*?' pertinently asks A. Stuart Daley in *SQ*. And splendidly answers his own question – in the imagination of Victorian actor-managers. The two girls announce their arrival in 'the Forest' when they find shepherds and a sheep farm. Daley gives a history of the two hundred square miles called 'the Forest of Arden' and then expounds the pastoral, sheep-tending, sunny fields which characterize, with Rosalind as genius, twelve of the sixteen scenes in the 'Forest'. The other four, with Duke Senior as genius, have 'dark, perilous woods, hunters, native deer ... a brawling brook, and a cave of self-knowing'. This excellent piece finally opens out in one sentence about the contrast between these features: they should 'suggest a plenitude of classical, Biblical, and Christian symbols' – what a lot follows the removal of those cartloads of leaves and logs from Tree onwards.

The Comedy of Errors

Patricia Parker in *SQ* solves a crux of understanding about elder and younger in I.i, going on to illuminate further the biblical background to the play: an apparent oversight turns out to be 'a figure, and a crossing, important within the opening scene itself' and in the whole play.

Coriolanus

John W. Velz in *ELR* writes 'Cracking Strong Curbs Asunder: Roman Destiny and the Roman Hero in *Coriolanus*' in which he points again to Shakespeare's Rome coming from Virgil, 'whose Janus-vision and teleological view of history in the *Aeneid* are close analogues to Shakespeare's diachronic vision'. Shakespeare puts his Roman plays 'at the interface between two periods of Roman history'. Coriolanus, like Timon, is to be seen as a splendid anachronism. In *ELH* James Holstun writes on 'Tragic Superfluity in *Coriolanus*', challenging Menenius's fable 'as a textbook illustration of the Renaissance body politic'; he then goes into fairly distant notions of the play as 'aristocratic satire, not tragedy, in which Aufidius invokes tragedy with comic abruptness in order to naturalize the assassination of Coriolanus'. In *CompD* John Rouse writes on 'Shakespeare and Brecht: The Perils and Pleasures of Inheritance', considering Brecht's 'life-long obsession' with Shakespeare, in a valuable essay, before analysing, very well, some moments of Brecht's treatment of *Coriolanus*.

Cymbeline

There are three significant essays this year. Robert Y. Turner's 'Slander in *Cymbeline* and Other Jacobean Tragicomedies' in *ELR* finds the play reacting to an apparent fashion for satiric drama by means of slander of an innocent heroine, and dramatizing exceptional deeds to question satiric generalization about human behaviour. *Cymbeline*'s dramatic energy arises from the impulse to affirm trust and fidelity against the impulse to debase. John Gillies, on 'The Problem of Style in *Cymbeline*' (*SoRA* 1982), finds that after nineteenth-century absurdities 'neither the symbolic design nor the topical allusions have made *Cymbeline* a better play'. Following Harley Granville-Barker, he looks

for the 'style' of the play, going further into 'a genuine though unfamiliar expression of Shakespearean themes', arguing through study of 'text and staging, dialogue and acting, characterisation, imagery' that it acts better than it reads. Gillies has much of value to say; his long essay concludes by arguing for 'impressionism'. 'The patterns of signification in *Cymbeline* are more insistent but not as rigid and dramatically inert as has been thought,' Michael Taylor in *ShS* considers 'The Pastoral Reckoning in *Cymbeline*'. He begins with the unnerving and astonishing scene in IV.ii when Imogen wakes, to what appears to be her husband's decapitated corpse, from a drug-induced sleep in a pastoral setting. This usefully generous and subtly argued essay, essential for the future study of the play, relates much of it to the iconoclastic 'shocking defiance of both dramatic and social convention'. It is crammed full of insights – to take two slighter examples: '... a play throughout blown stylistically between the opposing winds of fairy-tale and case-history ...' or '... the moral difficulty of living in a court so Janus-faced ...' The focus is on the lovers' married fulfilment, through a pastoral reckoning.

Hamlet

*Saxo Grammaticus and the Life of Hamlet*⁴⁵ presents a fresh translation of Saxo's narrative, explores the Hamlet story as an oral story before, and after, Saxo, Saxo's text as a literary text, and the relationship between the two. The first chapter assembles 'all we are able to say in outline about the history of the Hamlet story in oral tradition'. The second chapter attempts to cast light by looking for the story's family ties, as it were: does the Hamlet story stand alone? Conscious of the minefield he approaches, William Hansen examines again two close relatives – the legends of 'H and H', and Brutus, finding often deep and thorough similarities, particularly to the Brutus stories. He goes on to discuss the relationship between oral legend and literature – Saxo is primarily transmitting, not inventing, a story – and he also touches such curiosities as the refinement which set Saxo's 'straw' in the Queen's bedroom off into becoming Shakespeare's fine arras. The following thirty pages very finely analyse Saxo's narrative technique in special relation to its oral origins. The last part of the introduction deals lucidly with the processes by which the story became Shakespeare's, and transformed; these are pages full of such scholarly and historical nuggets from Danish life as the fact that at the coronation of Christian IV in 1596 'ten percent of the approximately 160 noblemen in the procession were either a Rosenkrantz or a Gyldenstjerne ...'. Saxo's *Life*, newly translated, occupies a score of pages, and is followed by helpful commentary, and by appendixes on Hamlet in Danish chronicles and annals, and the first Hamlet illustrations. A scholar's work which is also for the general reader, this handsome brief book is certainly of unusual value, and refreshes parts of Shakespeare's play that other critics do not reach. Strongly recommended.

Karl P. Wentersdorf in *SQ* examines 'Hamlet's Encounter with the Pirates', rescuing it from charges of being a blemish because an *accident* so late in the play, so decisive in the plot. Wentersdorf examines piracy, and the play, and finds it no blemish indeed, but pointing firmly to the final scene. Also in *SQ*

45. *Saxo Grammaticus and the Life of Hamlet: A Translation, History and Commentary*, by William F. Hansen. UNeb. pp. xiv + 202. \$17.95.

Elizabeth Thompson Oakes, in ‘“Killing the Calf” in *Hamlet*’ follows up an unnoticed reference to contemporary folk theatre, in the entertainment or trick called ‘Killing the Calf’, relating it to Polonius. In *SQ*, again, Manfred Draudt reveals ‘Another Senecan Echo’ at V.ii.216–18. Yet again in *SQ* Michael Cameron Andrews comments on ‘The Stamp of One Defect’ at I.iv.13–38. And finally in one of the fullest pieces for some time in *SQ*, Anna K. Nardo, in ‘Hamlet, “A Man to Double Business Bound”’, takes the psychological understanding of Hamlet, and Ophelia, a long way further forward, in the direction of the first major steps since Ernest Jones, in fact, to look at Hamlet and Ophelia each in ‘double bind’ situations, with full illustration of this operating inside, and outside, the play. The argument is compelling, the knowledge of the play is scholarly, and the psychology is authoritative. Persuasively, not all the effect is loss. ‘As psychologists, literary critics, and theologians all observe in their different disciplines, paradoxes and double binds precipitate creative leaps to higher levels of insight as often as they bring about psychotic episodes.’ After learning from this significant paper, I find that the play feels suddenly even richer.

In *ShS* Philip Edwards writes ‘Tragic Balance in *Hamlet*’. To restore to the play something of the tragic quality that may have belonged to the play in its own day, Edwards envisages a synthesis of nineteenth- and twentieth-century views, i.e. the paralysed, disabled noble youth, versus Hamlet as an element of evil, in a pact with a ghost. He identifies closely related areas of mid-twentieth-century divergence from earlier opinion, and writes shrewdly about them. In particular, what authority, and what claim to morality, had the ghost? *Hamlet*, Edwards insists, is a religious play, and Hamlet’s tragic dilemma is in the difficulty of knowing, impelled by an ambiguous ghost, what God wants. Is Hamlet’s sense of mission divine or demoniac? That is a question opened by Søren Kierkegaard, but it is from William Tyndale that Edwards gets his text, and a terrifying one. Edwards celebrates a forward movement in *Hamlet* criticism, and sees

superbly and movingly presented an openness towards both past and future in which the possibility of restoration is balanced against the futility of trying. . . . The sense of an order of distinction among people which is ratified in heaven, the sense that there is a communication between heaven and earth, the sense that there *can* be a cleansing act of violence . . .

In the Ohio volume⁹ Lois Ziegelman writes on ‘*Hamlet*: Shakespeare’s Mannerist Tragedy’, using art history to explore both the style of the play and contemporary consciousness. Karl P. Wentersdorf has another essay, this time in *CompD*, and on ‘Animal Symbolism in Shakespeare’s *Hamlet*: The Imagery of Sex Nausea’, where he approaches animal imagery symbolizing morality via architectural effects, like the Guild (not ‘Gild’ as he has it) Chapel gargoyles in Stratford, or the misericords in Holy Trinity Church there. In *E&S* Elizabeth Maslen writes on ‘Yorick’s Place in *Hamlet*’, showing how neglected it has been by critics, though not by stereotyping visual artists. She shows Yorick in a line of *memento mori* figures in the play, the Ghost and Yorick acting as ‘structural poles’ in the play, in a rewarding and authoritative essay.

Two paperback student ‘aids’ are to hand. Keith Sagar’s *Hamlet* in the *Notes*

on *English Literature* series⁴⁶ was first published in 1969 and is now re-issued with corrections. Within the very basic format, it manages to be lively and stimulating, with a good, wide view. In spite of set questions and projects, it does not raise the ghost of examination halls. Peter Davison's '*Hamlet*': *Text and Performance*⁴⁷ is as alive as Michael Scott's *Antony and Cleopatra* in the same series is not (see above p. 210). Davison in seventy-odd pages brings the critical excitement the play generates, and history of the text forsooth, spinning off the page: and gives performance material right from 1603, crackling with the sense of people involved and doing things, even making me feel less outraged by Marowitz. The reading list, too, pulses with life.

A charming essay in *ShS*, 'Hamlet across Space and Time', by Lu Gu-Sun celebrates the recently developed enthusiasm about *Hamlet* in China, finding interesting parallels in older Chinese drama. Noting ruefully that '“Hamletology” has practically become a multidiscipline research challenge', the essay makes a moving appeal for *Hamlet* as a revelation of 'man's nature as it is revealed in the interaction among men', ending

After all, times have changed. Murder is not a routine of life; revenge is rapidly becoming a dated anachronism; heroes are few and far between; a ghost is harder to come by; only relationships – various and ubiquitous in a modern man's milieu – remain agelessly and universally real.

Jill L. Levenson, also in *ShS*, investigates Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* in relation to *Hamlet*, in 'Hamlet Andante/Hamlet Allegro: Tom Stoppard's Two Versions', bringing in Samuel Beckett and Wittgenstein, before looking at *Dogg's Hamlet*, *Cahoot's Macbeth*, with special reference to language-games.

Three notes from *N&Q*: Naseeb Shaheen finds a reference in *A Warning for Fair Women* to *Ur-Hamlet* not *Spanish Tragedy*: J. J. M. Tobin supports the Folio reading at III.iii.79, 'salary', by way of Nashe's *Christ's Tears Over Jerusalem*: Gregory Des Jardins ingeniously, and fruitfully, links 'th' Hyrcanian Beast' with both Aeneas's and Hamlet's situations – and indeed with the assassination of Julius Caesar.

Finally, a seductively written, forceful, provoking book, James L. Calderwood's *To Be and Not To Be: Negation and Metadrama in 'Hamlet'*⁴⁸. He begins by pointing out that in one sense Horatio's story, which closes the play, is 'merely a bad quarto of Shakespeare's play, a pirated edition based on memorial reconstruction by an actor who, though he knows much, cannot possibly know all . . .'. Calderwood's exploration of such things as presence and absence, negation, erasure, juncture, the synchronic and the diachronic, tends, as he says, beyond explication and commentary towards the metadramatic, 'a search for the poetics in the play'. 'Deconstruction, the emptying of value from Hamlet's world and of mimetic presence from Shakespeare's illusions, is where Shakespeare begins, not where he ends.' Calderwood can home in to a particular mystery without ever losing sight of

46. *Shakespeare: 'Hamlet'. Notes on English Literature*, by Keith Sagar. Blackwell. pp. vi + 72. £2.25.

47. '*Hamlet*': *Text and Performance*, by Peter Davison. Macmillan. pp. 80. £2.95.

48. *To Be and Not To Be: Negation and Metadrama in 'Hamlet'*, by James L. Calderwood. ColU. pp. xvi + 222. hb \$38.50, pb \$18.

the bigger experience of the play, including 'humor and grace and pathos'. The first section explores the name of action, watching how 'the roaming and irresolute self takes priority over the revenge-minded son', suggesting that it is a metadramatic reflection of Shakespeare's resistance to 'the structural syntax of revenge tragedy'. Claudius is killed twice: the first killing arises out of the middle of the play, the period in which Hamlet names himself, refusing to be subsumed under his father's identity, finding his own 'To Be'. The second section is on the range of negation in the play, resisting positive interpretation, using negatives – a suicidal impulse – to give life. Hamlet seems possessed of 'the Uncreating Word'. (Soliloquies, Calderwood points out, like asides 'are duplicitous creatures capable of a chameleon-like reversibility between speech and silence'.) The Ghost has erased much, and the movement 'Not To Be' is just as strong. Calderwood finally investigates some dizzyingly elusive mysteries, like the presence of Claudio ('the harder one looks at Claudio, the harder he is to see') at IV.vii.40, and the diminishing place of Horatio, so that individuality comes to stand 'in inverse proportion to function, mediation, instrumentality'. The play, he concludes, 'is a metaphor whose vehicle creates the tenor of which it is an image, and a sign whose signifier creates the signified which it means'.

Henry IV

James Black's fine essay in *SQ*, 'Henry IV's Pilgrimage', shows how Shakespeare takes 'a sketchy and confused historical record of Henry's career and his association with the Holy Land, and . . . makes out of that record something of great constancy – a pilgrimage not just of remorse or of politics, but of the heart'. This is an important new viewpoint. Also in *SQ* Gilian West helpfully examines seven unexpected examples of wordplay in *Part One*. Bob Antoni and George Walton Williams in *CahiersE* examine the neglected Gadshill, and in particular his question at *Part One* II.iv.166 in Quarto, attending closely to what Gadshill's presence means, in staging terms as well as text, and showing the parallels between comic and historical situations. In *N&Q* Martin R. Orkin examines shrewdly Hotspur's objection to his wife's oaths at III.i.248–57 in the light of his concern about verbal assurances and his irritation with the 'confident jocularity' of Glendower's court, finding a proverbial allusion and a proverbial association. R. F. Fleissner's 'Putting Falstaff to Rest: "Tabulating" the Facts' in *ShakS* argues that Falstaff's 'dying "humour" . . . was not in what he babbled but in the way he looked'. In this overlong article, both self-important in manner and in a style distressingly like American advertising ('Hippocrates' famed *Prognostica*'), he rather spoils a case for rejecting Theobald's famous emendation in favour of a medical context. In '*Henry the 4th Parts I & II*: Text and Performance'⁴⁹ T. F. Wharton, working with the same format as Michael Scott on *Antony* and Peter Davison on *Hamlet* (see pp. 210 and 214 above) begins with a stodgily old-fashioned exposition of Shakespeare transmitting 'the Tudor myth', but then goes on to be unexpectedly challenging and perceptive. He compares five aspects of the plays across four recent productions, effectively. Giorgio Melchiori suffers the injustice of *SQ*'s error, mistitling his useful notes restoring the Q reading in

49. '*Henry the 4th Parts I & II*: Text and Performance', by T. F. Wharton. Macmillan. pp. 84. £2.95.

the Induction of *Part Two*, searchingly suggestive about the 'little drama' revealed in the lines.

Henry V

In *SQ* Lawrence Danson writes on '*Henry V*: King, Chorus, and Critics', fully and well, arguing through 'wooden O' and the relation between King and Chorus, and recent critical dichotomies, that the play is 'Shakespeare's celebration of theatricality, on stage and off. But it is, of course, a tempered celebration.'

Henry VI

In a brief note in *Expl* Alan R. Smith and Karen T. Morris see the sea as an 'element hostile to God' in Henry's likening of Gloucester to the devil and to the sea at *Part Three* V.vi.24.

Henry VIII

Joseph Candido writes in *CahiersE* 'Fashioning Henry VIII: What Shakespeare Saw in *When You See Me, You Know Me*', finding, unexpectedly, that Samuel Rowley's play had a positive influence on Shakespeare's depiction of the King, especially his 'human kingliness', in a long and detailed study.

Julius Caesar

In '"Should Brutus Never Taste of Portia's Death but Once?" Text and Performance in *Julius Caesar*' (*SEL*) Thomas Clayton tackles – oddly, via the BBC/*Time Life* television production – the double announcement of Portia's death in IV.iii, arguing for both deletion and retention of both passages.

King John

David Scott Kastan, in *CompD*, writes '"To Set a Form upon that Indigest": Shakespeare's Fictions of History', in which he sees the words 'history play' as almost oxymoronic, but finds within the mutability of both content and form 'the power of the symbolic structures erected against anarchy and decay' – principally, that is, kingship, with all its prejudiced appearance in the first tetralogy. *King John*, however, allows Shakespeare 'to dramatize a reign free of the assumptions and imperatives of Tudor mythology', and indeed where God's voice is mute. 'The world of *King John*', says Kastan, 'demands an ethical flexibility'; and indeed, picking up the Bastard's theatrical image before Angiers, 'the world of political activity in the histories is a theater where identity is not fixed but fluid . . . kingship is role'. Thus the Bastard is a key figure, because as a bastard he 'understands the limitations of legitimacy and right', and the 'moral maze in which ethical direction becomes profoundly uncertain'. Kastan shows that the final lines of the play, from the Bastard, are not the moral lesson of the play, but 'no less a fiction than his vision of England's dauntless king, voiced not to disrupt the ending with dark ironies' but 'to make that ending possible', for Shakespeare's concern is with fiction: 'the art of rule and the rules of art seek the same ends'. In *HUSL* Jay L. Halio writes on 'Alternative Action: The Tragedy of Missed Opportunities in *King John*', finding Shakespeare's achievement in the play considerable, particularly in a deepening of tragic perspective, especially the tragic con-

sequences not just of missed alternatives, but of alternatives perceived and grasped 'only to be lost because of new compulsions that force . . . an either/or predicament . . .'.

King Lear

C. F. Williamson in *RES*, on 'The Hanging of Cordelia', follows from what 'Kate Lea explored with characteristic subtlety and sensitivity' (see YW 63.157), the 'inner stage' as a mental space with access through the poet's language. He argues from the fact of an interrupted hanging (by strangulation, not through a trap) and from Shakespeare's transfer of Holinshed's stabbing to Goneril, that he intended us to understand that Lear has more reason than has often been allowed for believing that she might still be alive, resisting to the uttermost 'the vision of a radically unjust and meaningless world'. In *SoRA* (1982) R. I. V. Hodge and Gunther Kress follow up their joint work on stylistics by studying 'The Semiotics of Love and Power: *King Lear* and a New Stylistics', a matter they approach through second-person pronouns, finding that 'Shakespeare's play explores a number of important propositions about society and language', by looking at 'the social content coded in sociolinguistic rule-systems'. In *Expl* Lawrence Rosinger examines I.iv.226–30, and James H. Lake V.iii.311–26. *AJES* devotes its second number to *King Lear*, containing Kenneth Muir on 'The Texts of *King Lear*: An Interim Assessment of the Controversy'; John J. M. Tobin on 'Nashe and the Texture of *King Lear*'; Leo Salingar on '*King Lear*, Montaigne and Harsnett'; P. W. Thomson on '*King Lear* and the Actors'; James Ogden on 'The Ending of *King Lear*'; Pierre Sahel on '*King Lear*: A War of the Theatres' and finally A. A. Ansari on '*King Lear*: The Vision of Horror'.

Love's Labour's Lost

By an oversight, YW did not notice the single best study of this play, William C. Carroll's *The Great Feast of Language in 'Love's Labour's Lost'*⁵⁰ and I am pleased to repair the omission here. It is a book which, happily, has been properly influential in studies of the play, and it is certainly essential reading. Rightly seeing that the language is central, it relates linguistic styles to some characters, to the inner theatricality, to characters as poets, to central transformations, to 'Living Art', and finally to Hiems and Ver, with appendixes on the Nine Worthies and on Hercules.

In the Ohio volume⁹ Mary E. Hazard examines 'Shakespeare's "Living Art": A Live Issue from *Love's Labour's Lost*', with some reference to emblems and iconography. In *SEL* Peter Berek, in 'Artifice and Realism in Lyly, Nashe, and *Love's Labor's Lost*', uses *Gallathea* and *Summer's Last Will and Testament* to illuminate the artifice in the play, through a fairly pedestrian reading.

Macbeth

In the Harold Brooks *Festschrift*¹² William A. Armstrong writes 'Torch, Cauldron and Taper: Light and Darkness in *Macbeth*' in which he shows how light and darkness particularly surround the two murders, of Duncan and Banquo. Armstrong is interestingly alert to staging, Jacobean and later. In *SQ*

50. *The Great Feast of Language in 'Love's Labour's Lost'*, by William C. Carroll. Princeton (1976). pp. xii + 279. \$29.

Sharon L. Jansen Jaech writes 'Political Prophecy and Macbeth's "Sweet Bodements"', in which are examined the apparitions of IV.i in relation to 'the long tradition of political prophecy in England', and ambiguity. Stuart Sillars has a note on the play in *Expl.*

In *ShakS* Madeleine Doran, in 'The *Macbeth* Music', invites us to hear more of the powerful *Macbeth* music, and to 'consider how listening to it may refine one's responses to Macbeth's tragedy'. She shows acutely the kinds of ways in which Shakespeare writes for the ear, before calling up the distinctive voices of Macbeth and his queen. Also in *ShakS*, in 'Horrid Image, Sorry Sight, Fatal Vision: The Visual Rhetoric of *Macbeth*', Huston Diehl gives a very generalized and simply scene-by-scene account of some images in the play. This after three pages of pretentiousness about 'men in the Renaissance': Diehl appears to be discussing 'inadequate sight': it is difficult to be sure. But worse is to come. Also in *ShakS*, in 'Macbeth: The Prisoner of Gender', Robert Kimbrough announces his discovery that human beings are divided into male and female, 'nature's way of providing generation and continuity of our species'. I'm grateful to Professor Kimbrough: I'd often wondered how it was done. He quotes the egregious Marilyn French (YW 63.150-1) and other feminists to declare to his own satisfaction the subsidiary role of women 'by Shakespeare's day', and makes the apparently customary sweeping remarks about some Shakespearean characters and gender. He then studies 'the fierce war between gender concepts of manhood and womanhood played out upon the plain of humanity in *Macbeth*'. Kimbrough, again fashionably, wants his essay to be 'disturbing', and so it is, but not in the way he points. Without the indulgent style of his prose, and the fashionable buzz-words, his piece is only a very elementary account of what everyone has always known about Macbeth and Lady Macbeth.

Measure for Measure

In *SQ* Cynthia Lewis's "'Dark Deeds Darkly Answered": Duke Vincentio and Judgment in *Measure for Measure*' is a reading of the play at some length in the light of the Duke's humanity and moderation. In the Ohio volume⁹ J. S. Lawry writes on 'Imitations and Creation in *Measure for Measure*', 'an oblique interpretation of the title of this play' regarding 'two early opposed imitations of man'. Then the internal drama is a third kind of imitation. 'The appearance of art in the play thus goes far toward identifying the art of the play.' In the Bradford Centre volume²⁹ Hugh Robertson links the play with *Troilus* in a contextual study; Don Smith looks at the language of both plays; and Paul Mills writes on 'Brothers and Enemies in *Measure for Measure*' starting from a paragraph by Jung, and largely on 'grace' in the play. In *Expl* Gary A. Wiener suggests 'sickles' as bawdy at II.ii.125-6.

The Merchant of Venice

Not previously noticed was René Girard's "'To Entrap the Wisest": A Reading of *The Merchant of Venice*' in *Literature and Society*⁵¹, where he tackles the conjunction, rather than irreconcilability, of the two principal images of Shylock, establishing the necessity of all the elements of the play to

51. *Literature and Society: Selected Papers from the English Institute 1978*, New Series No. 3, ed. Edward W. Said. JHU (1980). pp. xi + 202. \$8.50.

each other, making the point, with reference to III.ii.216, that 'human flesh and money in Venice are constantly exchanged for one another'. Though all the people in the play seek to maximize their differences, these are not real: even the difference between revenge and charity, and even the characterizations, are unreal. The scapegoating of Shylock emerges as multivalent, both a theme of satire and a structuring force. Pointing out that the only characters not physically present in the trial scene are Shylock's daughter and his servant – who were the first to abandon him – Girard underlines the effectiveness of that scene, the contagion of scapegoating extending to the audience. Shakespeare's ironic distance appears very distinctly in the appropriateness to the whole play of III.ii.73–82 as Bassanio chooses, or in Portia's insistence on her own pound of flesh, in the very development of identity between major characters. Alan W. Bellringer, in *FMLS*, writes on 'The Expression of Trust in *The Merchant of Venice*'. He begins:

The main dramatic feature . . . is the making and breaking of contracts. Binding agreements dominate the play; between merchants it is a bond, between lovers a pledge, between friends a loan, between the generations a will. The three main phases of the plot, Shylock's hold over Antonio, Portia's betrothal, and the deception over the rings, all turn on the literal interpretation of a contract.

He continues, via a brief account of the attractiveness of the sources to Shakespeare, to show the development towards each of the contracts, expressed here with a strength and clarity which is very compelling. This is a fine and rewarding essay, courteous to its readers. In *N&Q* François Laroque is not wholly convincing in finding the *Damnable Life* of Faustus an analogue and possible secondary source for the pound of flesh story: it is all somewhat far-fetched.

A Midsummer Night's Dream

In a celebrated post-structuralist collection, *Textual Strategies*⁵², René Girard in 'Myth and Ritual in Shakespeare: *A Midsummer Night's Dream*' examines, in a way which makes the ubiquitous Jan Kott seem trivial, the process of increasing violence, by way of a powerful examination of self-defeating passion, passion which is the copy of a model, 'the disquieting infrastructure of mimetic desire'. This, between the four lovers, comes in the play to a mimetic crisis of which the reversals in nature (e.g. in the 'forgeries of jealousy' speech) are only reflections, metaphoric expressions, and poetic orchestrations. Myth thus becomes not the humanization of nature (as it did to nineteenth- and twentieth-century mythologists) but the 'naturalization as well as the supernaturalization' of a very human violence. Just as the seasons lose their relative specificity, so the crisis leads to loss of differentiation among the lovers – the follower is translated into the model: 'degree' is 'shaked' – 'all cultural specificities vanish, all identities disintegrate'. More, the rapid turning over of shapes of identity leads to 'a truly fascinating and important view of mythical genesis', a conjunction of man, god, and beast which takes place at

52. *Textual Strategies: Perspectives in Post-Structuralist Criticism*, ed. by Josué V. Harari. Methuen (1980). pp. 475. pb £5.75.

the climax of the crisis. The animal images link the matter-of-fact interplay of desires on the one hand and purely fantastic shapes on the other. The result, of 'all their minds transfigured so together', is 'something of great constancy'; Shakespeare is unobtrusively but so clearly on the side of Hippolyta against Theseus in the internal critical discussion.

This brilliant and suggestive essay is obviously important. Against it I must report the post-structuralists' customary high disregard for mere inconvenient facts, from the fact that the play was not for a 'Royal' wedding to grosser errors; the alarming arrogance of the language of secret initiation, of being privy to the point that Shakespeare is secretly making; and the unhappy failure to follow the sense of the play through to the end, to take in Quince as well as Puck in Act V. For it I press the sheer stimulus that comes from watching such control of large areas of meaning, and the sense of refreshment of the critical responses.

The *Casebook*⁵³ is a puzzling volume. It follows the usual form, with some unexpected as well as familiar pieces up to 1927. But the final few pages on productions are perverse indeed, and positively manic in their bias against Peter Brook's famous 1970 production, which did in fact have grounds for the welter of favourable comment it received, here nowhere even hinted at (for example, the text was absolutely uncut, a rarity indeed). The critical selection from 1930 to 1974 is acceptable, though bizarre in its unbalance. One wonders about the publisher's directions; and incidentally, why at least one of the copyright holders was never approached, to my certain knowledge.

Roger Warren is the author of the *Text and Performance* volume⁵⁴ (see on *Antony and Cleopatra*, *Hamlet*, and *Henry IV* above). Though the reading list is surprisingly limited (mention might have been made of Sally Beauman's *Royal Shakespeare Company* book (YW 63.143–4) for the Peter Brook production) at least that experience gets a balanced treatment. This is a lively book, not quite so sparky as the *Hamlet* volume, but very welcome. Marion Cohen, in *N&Q*, casts very valuable light into some hitherto dark corners of Shakespeare's botanic wood, noting agreement about the identity of 'love-in-idleness' (Pansy) but general bafflement about 'Dian's Bud' at IV.i.72, the antidote to Cupid's flower. She makes a case for a combination of Eye-bright and – significantly – Spurge. Her argument has force. In *ELH* Willard Spiegelman examines the play as lying behind poems of Keats.

Much Ado About Nothing

In the Harold Brooks *Festschrift*¹² David Cook writes on '“The Very Temple of Delight”: The Twin Plots of *Much Ado About Nothing*', a useful analysis of the harmonizing of the contrasting styles. Paul Werstine, in *N&Q*, collates the Bodmer Quarto with Hinman's twelve copies, thus completing the set.

Othello

Inexplicably overlooked in *ShS* (1981) was Giorgio Melchiori's 'The

53. *Shakespeare: 'A Midsummer Night's Dream'; A Casebook*, ed. by Antony W. Price. Macmillan. pp. 208. hb £14, pb £5.95.

54. *'A Midsummer Night's Dream': Text and Performance*, by Roger Warren. Macmillan. pp. 80. £2.95.

Rhetoric of Character Construction: *Othello*', a fine piece working from the oaths to develop the strategy shown in the rhetorical construction of the characters, a design that holds together a plurality of linguistic codes. In *SQ* Carol McGinnis Kay writes 'Othello's Need for Mirrors', noting that Othello stages his own suicide as a public event, and examining the two deathbed speeches as a way in to showing the function of his two mirrors, Desdemona and Iago, in illuminating his immature ego. In *EIC* T. G. A. Nelson and Charles Haines examine the implications of 'Othello's Unconsummated Marriage', which prove large indeed. In *Literature and Society*⁵¹ Stephen J. Greenblatt, on 'Improvisation and Power', writes infuriatingly, starting with the embarrassing imperialism of an American sociologist, and a pompous fantasia of the obvious to follow; then settling in to look at Iago as manipulator. At the centre of his argument is the speculation 'as if Othello had found in a necrophilic fantasy the secret solution to the intolerable demands of the rigorist sexual ethic': there is much fashionable virtue in an 'as if'. This essay is by several dozen pages too self-indulgent for comfort, including nine solid pages of small-print notes. The entire argument could be engraved on a smallish tablet, which is handier for bringing down the mountain, anyway. C. S. Lim in a very brief note in *N&Q* finds evidence of a traveller's 'history' being effective in love in Ovid's *Ars Amatoria*. G. P. Wakefield's volume in *Notes on English Literature*⁵⁵, now re-issued, is an excellent professional job.

Pericles

The play suffers from sentimentality this year. In the Ohio volume⁹ Patricia K. Meszaros writes on music, rather stickily, in '*Pericles*: Shakespeare's Divine Musical Comedy'. In *SJW* Paul A. Bates writes in English a feeble two pages of sopiness entitled 'Elements of Folk Literature and Humanism in *Pericles*'. In *SQ* Sidney Thomas attacks F. David Hoeniger (*YW* 63.174).

The Rape of Lucrece

Laura G. Bromley writes, in *SQ*, on 'Lucrece's Re-Creation', an attempt to understand the heroine as she is presented in the poem, arguing that many critics have failed to do that: her suicide emerges as 'a positive, constructive, and self-creative act'.

Richard II

Donna B. Hamilton opens *SQ* this year with a consideration of the state of law in this play, in relation to the king. A useful essay. In *LeedsSE* Philip Brockbank writes '*Richard II* and the Music of Men's Lives', with close relation to Jean Bodin and Edward Hall, whose accounts of the divine plan cannot be 'reconciled with its ugly manifestations in the history of Richard's reign', though 'out of an episode of bad government Shakespeare has nevertheless made a good play'. In *N&Q* Robert A. H. Smith finds more evidence for Christopher Marlowe's influence at III.ii.167–8, V.i.2 and, less convincingly, an echo of *Troublesome Reign*. In *SJH* Manfred Pfister writes '"Proportion Kept": Zum dramatischen Rhythmus in *Richard II*'; Ulrich Suerbaum, '"This royal throne of Kings, this sceptred isle . . .": Struktur und

55. *Shakespeare: 'Othello'. Notes on English Literature*, by G. P. Wakefield. Blackwell. pp. 71. £2.25.

Wirkungsweise von Gaunts England-Variationen'; and Rudolf Stamm, 'Die theatralische Physiognomie der Haupt- und Nebenszenen in Shakespeares *Richard II*'.

Romeo and Juliet

In *MLR* Giorgio Melchiori writes very well on 'Peter, Balthasar, and Shakespeare's Art of Doubling', a wise and profound plea for the re-adoption of Shakespeare's 'own devices to save manpower on stage'. 'The point is that there are no inessential roles in a Shakespeare play.' Cutting harms, as Melchiori shows by the way the two parts are arranged. In *SQ* Thomas Moisan writes 'Rhetoric and the Rehearsal of Death: The "Lamentations" Scene in *Romeo and Juliet*', finding the stylization covering 'its ulterior insincerity' and 'doubleness' (the word is from George Puttenham). Joan Rees, in *RES*, in 'Juliet's Nurse: Some Branches of a Family Tree', notes the praise given to the Nurse's speech as 'something altogether new' and suggests an influence from *Arcadia*, enchantingly via Mr Curdle.

The Sonnets

John Padel's book *New Poems by Shakespeare: Order and Meaning Restored to the Sonnets*⁵⁶ joins a line going back to 1640 of people who have claimed to have discovered the original order of the sonnets, now here on the grounds of 'pattern and unfolding sense'. The text as Padel gives it has survived some notable academic scrutiny and performance at the National Theatre. Padel finds a set of sequences of simple structures which are so influential that all interpretation is affected; 'Thorpe printed a *careful* disarrangement'. The validation for the new grouping turns out, once again, to be located in supposed biography, indeed, 'a certain series of events, which is confirmed by the evidence of letters' between April 1597 and April 1606 and involving William Pembroke, third Earl of Pembroke. There has to be a story. Thomas Thorpe's dislocation was to block other printings and conceal the story. Padel, who is 'a psychiatrist and psychologist who in a previous career taught Latin and Greek', makes some peripheral discoveries, some of only mischievous value. The nearly a hundred pages given to the 'story' are certainly compelling reading. Some material is based on the bed-rock of Samuel Schoenbaum; some, the flimsiest, on John Aubrey; the great part is purest speculation.

Gerald Hammond, on the other hand, in *The Reader and Shakespeare's Young Man Sonnets*⁵⁷, has something of real importance to say. Thorpe printed 'an organised, coherent, and developing sequence of poems', in which the good-natured reader (Thorpe's 'Well-Wishing Adventurer') has 'a developing experience of love and poetry'. Hammond, who writes exceptionally well, is at pains to release the modern reasonably sensitive intelligent reader from that enormous library of compulsory Renaissance learning said, especially across the Atlantic, to be essential for the best, the most finely tuned, responses. A fine opening chapter deals with the 'co-existent contraries' of the first nineteen sonnets. The solid heart of this

56. *New Poems by Shakespeare: Order and Meaning Restored to the Sonnets*, by John Padel. Herbert (1981). pp. 286. £9.95.

57. *The Reader and Shakespeare's Young Man Sonnets*, by Gerald Hammond. Macmillan (1981). pp. viii + 247. pb £3.95.

excellent book is in the following ten chapters, close on two hundred pages of sensitive guidance through the core of the sequence, roughly the century of poems ending with 126. He shows that the poet's own victory in the immortalizing sonnets is necessary to prepare the reader for the three crises in first, the poet's sense of his own ageing and death; second, the rival poet; third, the young man's infidelity – that is, sonnets 66–96. The last chapters concentrate on 97–126, after the crises, where 'the poet turns inwards in a self-analysis which points towards a final self-possession and self-containment', making the poems 'different in character, almost in kind'. Hammond's long discussions of the reversal of roles between poet and lover, and the involvements of time, are deeply convincing. The sequence is significant as it stands: the referents in the book are all to the sonnets themselves. So reading this book is a liberating experience: I have done it nothing approaching justice.

Hallett Smith's *The Tension of the Lyre*⁵⁸ is intended 'to make the sonnets more accessible to various kinds of readers'. It is a beautifully produced book, with a lot to say which does not amount to very much that is startling. He is conscious of overcomplication, and says, 'The reader Booth tries to evoke is a post-Empson reader, and there was no such thing in 1609', which is grounds for a fine discussion. But it is a good book to give someone approaching the poems, and this reader emerged feeling blessed.

In *PMLA* A. Kent Hieatt has a long article, 'The Genesis of Shakespeare's *Sonnets*: Spenser's *Ruines of Rome: by Bellay*', where he intriguingly explores Shakespeare's possible debt to Spenser's translation of Du Bellay's *Les Antiquitez de Rome*, especially in the ruin of a city by time, its interior conflicts, and its immortalizing in literature, finding it transmuted into the image of a youth. Rather more far-fetched is his attempt to link 'this nonamatory sequence' with the history plays.

John Klaus's awkwardly titled 'Shakespeare's *Sonnets*: Age in Love and the Goring of Thoughts' (*SP*) is also curiously written. It is a study of passivity and action in the sonnets, relative to his age. He concludes: 'The character whose situation has been examined here was neither an abjectly submissive nor an implausible protagonist.' In *PQ* Ruth Salvaggio includes the close of Sonnet 129 in her 'Time, Space, and the Couplet', finding 'notable temporal, sequential movement'. Geoffrey M. Ridden writes a *York Notes* volume⁵⁹. R. C. Horne, in *N&Q*, finds that the date of Sonnet 37 is governed by the fact that it could not have been written before 11 August 1596, the date of Hamnet's burial. In *Expl* C. R. B. Combellack looks at stress and sense in Sonnet 116.

The most significant article for a long time, however, is Katherine Duncan-Jones's *RES* piece, 'Was the 1609 *Shakespeare's Sonnets* Really Unauthorized?', where she shows very clearly that the assumption that Thorpe was in some way in error, though ancient, is in no way established. She carefully, and absorbingly, builds up a picture of Thorpe as a publisher, finding herself arguing for the integrity of the 1609 Quarto. Her grounds are both

58. *The Tension of the Lyre: Poetry in Shakespeare's Sonnets*, by Hallett Smith. Huntington (1981). pp. xii + 172. \$15.

59. *William Shakespeare's Sonnets: York Notes*, by Geoffrey M. Ridden. Longman (1982). pp. 96. £0.99.

internal and external. The most compelling are the accumulating details of who it was that Thorpe was used to working with – Ben Jonson, in particular. ‘Are we really to believe that the man to whom the martinet Jonson entrusted these works would in the following year snatch and maul a collection of poems by Shakespeare?’ She shows vividly the route that might have led Shakespeare to Thorpe, and why he might have taken it. Her final argument for coherence depends on a detailed analysis of the unusual structural elements in the sequence. *Sonnets* studies will never be quite the same again.

The Taming of the Shrew

Jeanne Addison Roberts writes, in *SQ*, an important well-illustrated piece, claiming the play for ‘romantic’ comedy, especially in the interplay of natural and human worlds, and especially via Ovid. Her piece is called ‘Horses and Hermaphrodites: Metamorphoses in *The Taming of the Shrew*’, and it is finely and fully worked. Marion D. Perret, under the title ‘Petruchio: The Model Wife’, aims to show, in *SEL*, Petruchio teaching Katherine ‘through his own example just how a wife should behave’. She examines with some shrewdness ‘the exchange of male and female duties and roles’, but then unhappily reduces the purpose of the exercise to ‘the spirit as well as the letter of the domestic law’, which seems very limited, and ‘the role of model wife’ too crushing altogether: but there is much good in this essay. David Farley-Hills has a chapter, ‘Paradoxes and Problems: Shakespeare’s Sceptical Comedy in *The Taming of the Shrew*’, in his book *The Comic in Renaissance Comedy*⁶⁰. He notes the multivalency of Shakespeare’s comic world, but undoes confidence systematically by speculating about the influence of *A Shrew* and then hardening it into fact; by oversubtle interpretation of bawdry; by stating, against the facts, that ‘the play explicitly presents the male point of view’; by a lofty disregard for the mere meanings of words (a pugging tooth is not toothache); and so on. This is criticism which puts understanding of this play back into the Dark Ages.

The Tempest

In *SQ* Richard Hillman writes ‘Chaucer’s Franklin’s Magician and *The Tempest*: An Influence beyond Appearances?’ and valiantly tries to shore up a meaningful connection. The result is a very readable case of salmons in both. James Walter, in *PMLA*, argues in ‘From Tempest to Epilogue: Augustine’s Allegory in Shakespeare’s Drama’ that *The Tempest* is an allegory of the process of interpretation in a tradition that derives from Augustine’s *Confessions*. ‘By art attuned to a providential design working in events, Prospero resolves the conflicts among the characters’, but the final ‘symbolic unity of life’ remains ‘an expression more of desire and promise than of realization’. This is an inflated commentary on the play: the proclaimed connection with Augustine is tenuous. In the Ohio volume⁹ Michael Platt, in ‘Shakespeare’s Apology for Poetic Wisdom’, examines the opening to discover Shakespeare’s attitude to his art, with recourse to Plato for contrast. R. A. D. Grant, in an extremely long essay in *ShakS*, not entirely free from pretentiousness, writes on notions of the interdependence of ‘Providence,

60. *The Comic in Renaissance Comedy*, by David Farley-Hills. Macmillan (1981). pp. x + 189. £15.

Authority, and the Moral Life in *The Tempest*. The analysis is dense and detailed and not always easy to follow, but it is important in discussion of the moral issues of the play, on 'the unique solution to the habitual Renaissance problem of the incompatibility between the great man and the good man'. Paul N. Siegel, in *SJW*, under the title 'Historical Ironies in *The Tempest*', writes on the 'tempest of Dissention' not only in the Virginia colony but also between James and the House of Commons: he sees Antonio's work described by Prospero at I.ii.79–85 as applicable to James I replacing the court. Rather far-fetched parallels are adduced, including the foreshadowing of American slavery, the massacre of Indians, and so on. The best that can be said of this piece is that it is suggestive.

Titus Andronicus

In *N&Q* G. K. Hunter writes on 'The "Sources" of *Titus Andronicus* – Once Again', where he continues the older debate about the eighteenth-century chapbook *History of Titus Andronicus*: is it a source, or is it, as Marco Mincoff believed, derived from the ballad of *Titus Andronicus*, itself derived from the play? Here Hunter ringingly demolishes the case put against Mincoff by G. Harold Metz. In *ELH* Mary Laughlin Fawcett, in 'Arms/Words/Tears: Language and the Body in *Titus Andronicus*', makes high claims for using the play as a text which will present a set of possibilities for language from which a theory may be derived, working from Lavinia's mutilated body. She writes gushingly, and is sentimentally fanciful.

Troilus and Cressida

Douglas B. Wilson, in *ELN*, writes on 'The Commerce of Desire: Freudian Narcissism in Chaucer's *Troilus and Criseyde* and Shakespeare's *Troilus and Cressida*'; for Freud, he notes, 'the equilibrium of the self requires a just mediation of narcissism between self and other, yet arrested narcissism destroys human relationship', and this is uncannily anticipated in Shakespeare's *Cressida*. He shows how both *Troilus* and *Cressida* demonstrate Freud's, and Girard's, theories of narcissism. In this, Shakespeare differs from Chaucer: *Troilus and Cressida*

perfectly exemplifies Girard's thesis on the barren cycle of narcissistic desire, a thesis that remains effective despite its neglect of Freud's elliptical remark about mutual narcissism requiring sacrifice to healthy love.

In the Ohio volume⁹ Richard C. Snyder writes 'Discovering a "Dramaturgy of Human Relationships" in Shakespearean Metadrama: *Troilus and Cressida*', in which he finds five 'socio-dramatic neuroses' to show that 'drama is itself a psychology of everyday life'. In the Bradford Centre volume²⁹ Valerie Smith writes a particularly helpful 'History of *Cressida*' from Homer to Kott, and Luke Spencer writes on 'Mediation and Judgement: The Challenge of *Troilus and Cressida*'. (The pieces by Hugh Robertson and Don Smith have been noted under *Measure for Measure*, above, p. 218.)

Juliet Dusinberre, in '*Troilus and Cressida* and the Definition of Beauty' (*ShS*), says

Shakespeare depicts Helen as incapable of acquiring symbolic stature and this creates in the play questions about the nature of beauty . . . In

Troilus and Cressida beauty translated into the form of the beautiful maiden must, like Helen and Cressida, come to dust.

This is a most valuable piece, looking closely at the classical notions of beauty, via Socrates's answers to Hippias. She finds that the play dramatizes the inseparability of the fair and the foul in human experience: what is missing 'is a commitment at the heart of the drama to the power of beauty to recreate itself': but Shakespeare gives it the power to generate life – in the recreating present of the work of art, the play itself.

Twelfth Night

The play this year has fallen on bad times. The best thing in a mad world is Winfried Schleiner's 'Orsino and Viola: Are the Names of Serious Characters in *Twelfth Night* Meaningful?' (*ShakS*). The answer is yes, the 'noble Little Bear' and Viola 'in nature as in name a healer of melancholics'. By contrast, Masazumi Araki writes in *ShStud* a long essay which really does seem quite loony, under the title 'A Fantastical Perspective of A (b/d) – The Suppressed "Incest" Theme in *Twelfth Night* –'. The title alone is beautifully dotty, but the wild and whirling words making everything signify anything under the sun are beyond belief, and make this a collector's item from the far fringes of Shakespeare-land. Yet that is not the worst. In *ShakS* is an article by Gustav Ungerer called 'Sir Andrew Aguecheek and His Head of Hair'. I note that it has twenty-two pages of text and no fewer than eleven large, dense pages of notes. What subject can demand this inflated treatment? A discussion of what Shakespeare meant by tragedy? A new compositor for Jaggard? No: the giant that is here being killed is Theobald's emendation on Aguecheek's hair, 'will not curl by nature', for 'will not coole my nature'. And these thirty-three pages set out not even to challenge Theobald, but only to 'question'. The result is very deeply depressing. Ungerer now belongs to that school of American criticism which finds strange pleasure in detecting Shakespearean bawdy invisible to anyone else, by means of grotesque leaps of association. Ungerer has in the past used verbal analysis to cast light on the play (YW 60.170–1): here he causes deep offence.

Two Gentlemen of Verona

Camille Wells Slight, in 'The Two Gentlemen of Verona and the Courtesy Book Traditions' (*ShakS*), sets out to tackle again the vexed question of why Valentine offers Silvia to Proteus in V.iv, noting the critical dismay, from Quiller-Couch's 'there are, by this time, no gentlemen in Verona' to recent attempts to see Magnanimity, or Friendship, in control. Dr Slight reiterates the courtly qualities displayed in the play. 'The ideas of the gentleman current in the sixteenth century – as polished courtier, scholar, soldier and statesman – all contribute to the unattainable ideal it suggests.'

Venus and Adonis

Gordon Williams, in *MLR*, in 'The Coming of Age of Shakespeare's Adonis', challenges recent explanations, and argues that Adonis's death, 'far from being a punishment, is a consummation devoutly to be wished'. Adonis fulfils his destiny, but Venus is left to a lonely solitude. In the Ohio volume⁹ Elizabeth Truax writes 'Venus, Lucrece, and Bess of Hardwick: Portraits to

Please', about the significance of items in Hardwick Hall. In *Shaks* John Doeblér's 'The Many Faces of Love: Shakespeare's *Venus and Adonis*' goes for multiplicity – the shifting rhetoric of the poem and 'the several personalities Venus has in both the philosophy and the mythography of the Renaissance'. The reader of this article has to hack a way through a dense forest of reference to contemporary critical positions before coming to the small, valuable, clearing of what Doeblér has to say.

The Winter's Tale

In *ShStud* Mitsuru Kamachi writes '“Would Her Name Were Grace”: A Reconsideration of *The Winter's Tale*', a simple exposition of grace in the play, ending, outrageously, 'in the decadence of Jacobean society, . . . people seldom heard the word “grace” except for the name of a bawd'. What possible evidence could there be for such a shattering remark? In *Cahiers* E Éliane Cuvelier writes on '“Perspective” in *The Winter's Tale*', using the word technically for various kinds of theatrical illusion and effect, re-assertion of truth coming from Shakespeare's 'natural art'. Clifford Davidson in the Ohio volume⁹ is on a similar track with 'The Iconography of Illusion and Truth in *The Winter's Tale*', working through imagery and visual moments. And in *SQ* Andrew Gurr, in 'The Bear, the Statue, and Hysteria in *The Winter's Tale*', makes a cracking start with the remark 'The bear and the statue are precisely matching counterparts in the two halves of *The Winter's Tale*.' He finds the conclusion to the play unorthodox Shakespeare: and both bear and statue trick the audience. In his reasoning Gurr is sometimes perhaps a fraction overdogmatic, seeing Shakespeare playing some private games, though it is helpful to see the tricks with bear and statue as 'sophisticated teasing'. The bear, which supposedly licks a whelp into shape, 'becomes a natural sculptor, the exact converse of Giulio Romano, an emblem of creating nature'. The balancing of the endings of the two halves, 'art used to deceive by disguising nature' is 'a piece of art performed by that rare English master'.

Margaret Hotine, in *N&Q*, studies spiders and the possibility of poison, and treason, in an interesting note suggesting also that the play had connections with court celebration of the deliverance of James I from the Gunpowder Plot.

Renaissance Drama: Excluding Shakespeare

RENÉ J. A. WEIS

Owing to the transfer of responsibility for this chapter coverage for 1983 is incomplete. Books published in that year but not included here will be reviewed in the next volume.

1. General

The spring issue of *SEL* is entirely devoted to 'Elizabethan and Jacobean Drama' and should be consulted. Of particular value is Lawrence Danson's thirty-one page review of recent work on Elizabethan and Jacobean drama. Danson ranges widely, from full-length books to short articles in learned and more popular journals. His judgement is generally sound and he is always fair. In a long article 'Carnival and the Institutions of Theater in Elizabethan England' (*ELH*) Michael D. Bristol argues that the Elizabethan theatre is an institution which originally flows from the 'plebeian culture' of the Renaissance. His argument essentially rehearses ideas first propounded by C. L. Barber in *Shakespeare's Festive Comedy*. Bristol's piece adds little to Barber's writing, particularly with regard to the role of popular festivals feeding into the theatre of the English Renaissance once it became a public venue after 1576. In the end Bristol is too abstract and theoretical, and stylistically too opaque for comfort.

In 'Court Festivities of Henry VII: 1485-1491, 1502-1505' W. R. Streitberger (*RORD*) considers in great detail the enormously important economic-literary transitions at the court of the first Tudor king. Reading Streitberger is like eavesdropping with the help of a highly literate guide on the office of Henry's first Master of the Revels. Streitberger's invaluable piece is followed by extensive notes on the financial records of the Court and quotes from the Chamber Issue and Receipt Book, Henry VII, 1 October 1502 to 27 September 1505.

The perfect – if rather more modest – companion piece to Streitberger's essay is David George's 'Jacobean Actors and the Great Hall at Gawthorpe, Lancashire' in *TN*. Using the Shuttleworth Accounts from 1582 to 1621 George speculates on the fates, literary and other, of the acting companies who performed at Gawthorpe, a place which George thinks was originally comparable to Hampton Court and the Middle Temple. Unfortunately there are no play titles extant so that we cannot deduce the degree of correlation between individual plays and the respective expenditure.

In the same issue of *TN* Mark C. Pilkinton assesses the evidence for Nicholas Wolfe's playhouse in Bristol, between 1598 and 1620. Working largely from contemporary records such as the Mayors' Audits, the St John Baptist Churchwardens' Accounts, and others, Pilkinton gives us the best account yet of this interesting, if perhaps eccentric topic.

Four more 'general' pieces ought to be mentioned here. In 'Arthur Savill, Stage Player' (*TN*) William Ingram, in a pilot study, considers briefly the fate of this interestingly elusive figure who was both 'player' and tradesman. Ingram promises a more extensive piece on Savill to be published soon. All the other three pieces occur in *RORD* and include David Carnegie with a useful checklist of professional productions of John Webster's plays, Sally-Beth MacLean on the extant records of 'itinerant troupes' in England before the closure of the theatres in 1642, and Tony Howard's 'Census of Renaissance Drama Productions 1982-1983'.

Three studies of the Jacobean theatre come under this heading. In '“This Metamorphosde Tragoedie”': Thomas Kyd, Cyril Tourneur, and the Jacobean Theatre of Cruelty' (*Ariete*) William L. Stull argues the case for Tourneur's 'critique of Elizabethan revenge tragedy' with reference particularly to *The Revenger's Tragedy*, and the play's literary genetics. He detects a 'disturbing modernity' in Tourneur which he takes to anticipate Artaud, the more so since Tourneur writes with 'epic' detachment, or ought one to say alienation. Stull's argument is scholarly but not therefore wholly credible. It remains associative and ultimately too inconclusive.

The well-worn topic of transsexual disguise in the period comes up in Paula S. Berggren's article, '“A Prodigious Thing”': The Jacobean Heroine in Male Disguise' (*PQ*). Berggren acknowledges her indebtedness to V. O. Freeburg's comprehensive work on transvesticism at the beginning of the century, and then recklessly proceeds to run through Freeburg's list of plays, with little sense at all of the wider sociological and imaginative implications of transsexualism in the works studied by Freeburg.

In *Still Harping on Daughters* Lisa Jardine addresses the role of women in Shakespeare and contemporary drama¹. The book is primarily concerned with Shakespeare and is reviewed in the appropriate section. Suffice it here to note that it provides thorough discussions of transsexuality in the period in general, and particularly with respect to documents relating to the theatre such as the anonymous *Haec-Vir* pamphlets. Jardine's feminist, polemical stance does not preclude her from genuine insight, as in the lengthy discussions of Webster's *The Duchess of Malfi* and Middleton's *Women Beware Women* and *The Roaring Girl*. The interested reader will profit from consulting her extensive notes to each chapter. It is a pity that the book is not more carefully edited.

In 'Slander in *Cymbeline* and Other Jacobean Tragicomedies' (*ELR*) Robert Y. Turner concedes that *Cymbeline* is a coterie drama but argues further that, in the wider context of Jacobean drama, it can be perceived to be participating in the incipient shift away from satiric drama. Turner's piece is focused on Shakespeare's play but does draw on other drama and has important implications clearly for contemporary plays such as *Philaster*, *Epicoene*, and others of the end of the first decade of the seventeenth century.

1. *Still Harping on Daughters: Women and Drama in the Age of Shakespeare*, by Lisa Jardine. Harvester/B&N. pp. 202. £22.50.

2. Individual Authors

Three pieces on Dekker form the core of *RORD*. In 'Thomas Dekker and Bibliography' Doris Adler reviews the literary fortunes of Dekker and the impressive nature of his revival. Dekker's works, she concludes, are 'central to . . . primary documents of bibliographical scholarship'. The body of the text of this article is largely descriptive. Its main usefulness resides in its highly informative notes. In 'How to Do Things with the Dekker Commentary' A. R. Braunmuller offers a highly astute assessment of the usefulness and adequacy of Cyrus Hoy's new four-volume commentary on Dekker. The uneasy self-consciousness of the piece ought not to detract from its genuine merits. The final contribution in *RORD* is Frederick O. Waage's 'Dekker: Plays and Pamphlets' which surveys Dekker's work as a whole and, without seeming ambitious, proposes some interesting new ideas.

John Fletcher's *The Faithful Shepherdess* is best known for its famous definition of romantic tragicomedy. It is itself a play of considerable interest. Lee Bliss's 'Defending Fletcher's Shepherds' (*SEL*) hardly does justice to a play and a playwright neither of whom needs defending. The essay is overstated and generally too narrow for comfort. R. K. Turner's 'Revisions and Repetition-Brackets in Fletcher's *A Wife for a Month*' (*SB*) is not the most obviously exciting piece written on Fletcher recently, although it has all the potential of a major contribution to scholarship. The play was published first in the Beaumont and Fletcher Folio of 1647, the third of the three great dramatic pre-Restoration folios. It was originally performed in 1624 and this provides some impetus to Turner for reading the later text as revision. By focusing on IV.ii he proposes to argue that we can witness 'Fletcher at work'. A highly hypothetical case is here studied as though its premises were founded on the most obvious of logical truths. On the contrary, a host of assumptions vitiate Turner's case. His argument hinges on an uneasy combination of extremely meticulous scholarship and highly speculative aesthetic judgements. Turner concludes that his study of *A Wife for a Month*, 'provides a rare glimpse of a play in the making, further evidence for the existence of intermediate transcripts, and a few more details about the way the King's Men handled theatrical documents soon after the time copy was gathered for the Shakespeare First Folio'. A large claim and one which is not quite justified by this piece.

In 'The Art and Meaning of *Gammer Gurton's Needle*' (*RenD*) J. W. Robinson offers a learned and comprehensive discussion of the play, particularly with regard to traditions of comedy. Terence, Plautus, and even Aristophanes are never far from his arguments, rightly so, as is native comedy. His intellectual demons are clearly T. W. Baldwin and Douglas Bush. In a sense the article itself could be defined in those terms. Arguing that *Gammer Gurton's Needle* is the first English play whose action is concerned very much with the 'acting out of proverbs', Robinson concludes that the play is 'a farce not only artfully formed into a comedy, but given dramatic shape and meaning by the interlocking proverbs and parables'. Robinson's piece may be overwritten at times, but is well worth making the effort to read.

In 'The Context of Murder in English Domestic Plays, 1590-1610' (*SEL*) Leanore Lieblein writes well on *Arden of Faversham* (1591) and on Heywood's *A Woman Killed with Kindness* (1603). She is particularly good on the moral complexities of Thomas Heywood's play, its collapsing of the formulaic

pattern of sin and retribution. This is a scholarly and well-written piece, which might have profited from casting its net rather more widely. In 'A Woman Killed with Kindness as Subtext for *Othello*' (*RenD*) Peter L. Rudnytsky argues convincingly that both plays explore 'the sexual foundation of marriage, but especially . . . the economic realities of domestic life'. The title of the piece may seem daunting, but the piece itself is sensitively argued.

In 'From Foul Sheets to Legitimate Model: Antitheater, Text, Ben Jonson' (*NLH*) Timothy Murray focuses on the 1616 Folio of Jonson's works with a view to writing on the theatrical legitimation of the text. The article is overwritten and marred by confusions and jargon. Its inconclusiveness is due to the fact, one hopes, that it forms part of a wider study in progress.

Short, historical, and not uninteresting is Philip J. Ayres's 'Jonson, Northampton, and the "Treason" in *Sejanus*' (*MP*). Ayres traces and assesses parallels between *Sejanus* and contemporary Elizabethan history, particularly the fall of Raleigh through the agency of Northampton and Cecil. The focus of the essay rests on Jonson's two sets of revisions of *Sejanus* in the 1605 Quarto, and again in the 1616 Folio. Unfortunately Ayres does not allow himself enough space to convince his readers of the validity of his argument with respect to either history or literature.

In 'Apocalyptic Projection and the Comic Plot of *The Alchemist*' (*ELR*) Gerard H. Cox studies the presence in Jonson's *The Alchemist* of apocalyptic strains and metaphors. The thrust of his argument is to relate the moral didacticism of Jonson's comedy to his grasp 'of the method and meaning of the apocalyptic'. Cox promises more than he can deliver although his scholarship is generally reliable. G. D. Monsarrat's 'Editing the Actor: Truth and Deception in *The Alchemist*, V.3-5' (*CahiersE*) is a heavily overwritten, confused, and confusing piece on Lovewit. Monsarrat's attempt to exonerate Lovewit is not without some equally implausible precedents in the critical literature on the play, but is spun out at inordinate length and entirely fails to make a credible case.

In 'A Prospect of Jonson's *The New Inn*' (*SEL*) Jon S. Lawry argues that *The New Inn* 'uses romance . . . for a major diagnosis and explanation of modernism'. *The New Inn* and romance are now so intimately wedded in the critical consciousness that Lawry's piece could hardly be said to add much to the present debate on Jonson. Nevertheless this is a sound if unexciting piece.

In *RenD* there are three extended essays on Jonson. In 'The Crafty Enchaunter: Ironic Satires and Jonson's *Every Man Out of His Humour*' Frank Kerins offers a 'detailed anatomy of satiric presumption'. Kerins's analysis of *Every Man Out* is commendably thorough and thought-provoking. But too often he crowds his reader when he ought to be signposting his argument instead. His conclusions about Jonson's eventual directions in satiric comedy are too neat to be true. Equally thorough if more predictable is Thomas Cartelli's '*Bartholomew Fair* as Urban Arcadia: Jonson Responds to Shakespeare'. Cartelli sees the play as 'working off and within a quintessentially Shakespearean pastoral/romance pattern of withdrawal and return in order to effect dramatic ends that are both saturnalian and satiric in orientation'. Cartelli places the play firmly within the alleged Jonsonian nostalgia for the age of Spenser, Sidney, and Shakespeare, coming as it does near the end of Shakespeare's writing for the theatre, and close in fact to the end of his life. It would be another fifteen years before Jonson would start

work on *The New Inn*, but already, Cartelli tells us, Jonson is lamenting the loss of Shakespeare and all that his particular poetic and dramatic idiom symbolized. Naturally Cartelli's points of reference are C. L. Barber on Shakespeare's festive comedy and Empson on pastoral.

In 'Jonson's *The New Inn* and Plato's Myth of the Hermaphrodite' (*RenD*) Patrick Cheney argues at length that the occurrence of the myth of the androgyne in Act III of Jonson's *The New Inn* has wider implications. Whereas previously critics have tended either to ignore the occurrence of this image from Neoplatonism in the play, Cheney suggests that instead it ought to be the key to the wider meanings of the play as a whole. He dutifully, and without inhibition, traces the course of the myth of the hermaphrodite to Aristophanes and the relevant places in the Bible. Cheney is fairly thorough but does not always seem to acknowledge debts of a literary and critical nature. Also his discussion of the hermaphrodite very largely develops in a vacuum, at least as far as literary texts of the Renaissance are concerned. More ought to have been made of the role of courtly romanticism than Cheney intimates and too many hints are dropped and not developed. In the final analysis Cheney's piece offers too much of an abstracted reading of Jonson's play which, if present trends continue, may contribute to a further sinking of Jonson under the sheer weight of the scholarship of his many admirers. What Jonson does not profit from are pieces, casual though they are, like David McPherson's 'The Suffixes on Three Names in *Volpone*: Volpone, Corvino, Corbaccio' (*PQ*). The extent of McPherson's commentary is a short series of rather basic observations on the Italian suffixes *-ino* and *-one*.

In 'Kyd's *Spanish Tragedy*' (*CritQ*) Richard Proudfoot considers the merits of both Kyd's play and Michael Bogdanov's modern revival of this seminal Senecan *fantasia*. According to Proudfoot, the 'overall effect of the visual setting is strongly ironic, constantly asserting connections which are less evident in the text'. Kyd's rhetoric is commended. One may not necessarily agree with that, but Proudfoot's assessment of it takes into account the play's continuous skirting of the burlesque, and he retains a corrective and wholly justified sceptical attitude to both the play's and the production's treatment of the unities often claimed to be immanent in the text by academics. His sound common sense forces Richard Proudfoot to admit that too literal an interpretation of this blood-and-thunder play may not be advisable, as, so he suggests, this production makes clear.

In 'Verbal Magic and the Problem of the A and B texts of *Doctor Faustus*' (*JEGP*) Michael H. Keefer argues for the 'decisive critical superiority' of the A-text of Marlowe's play, by exposing what appear to him to be the aesthetic weaknesses of the B-text, such as its farce elements, the degree of repetition in it, and its general alleged lack of thematic cohesion. Keefer's piece is wide-ranging, carefully researched, and fully legitimizes its claim to argue a case for the A-version. Whether or not one agrees with Keefer, he certainly has re-opened the debate on the two texts of the play at a time when our whole notion of textual authenticity is being dramatically questioned in the adjacent field of Shakespeare studies.

In '*Lucifer Prince of the East* and the Fall of Marlowe's Dr Faustus' (*NM*) Anne Hargrove traces Marlowe's sources for Lucifer back to two passages in the New Testament and the *Book of Isaiah* and, from corroborative evidence, argues that Marlowe was not of the Devil's party. Instead his Christianized

message ought to be properly understood. Hargrove tries valiantly but her piece sounds far-fetched and unconvincing.

Among the several pieces in *N&Q* on English Renaissance drama, pride of place ought to go to D. J. Lake's 'Three Seventeenth-Century Revisions: *Thomas of Woodstock*, *The Jew of Malta*, and *Faustus B*'. Lake's evidence is largely stylistic and partly graphological. Whether or not one agrees with the cogent textual and chronological arguments advanced by Lake, the tables and scholarship are undoubtedly impressive and therefore do command a measure of agreement. My major cavil is that not nearly enough scope is allowed for printing and setting errors. What may have been an accident here has become intended fact. Most noteworthy among the other pieces, most of them fairly short, is R. E. R. Madelaine's thorough discussion of 'boys' beards' in Marston's *Antonio's Revenge* and Martin Butler's brief but suggestive reflection on the relationship between William Prynne and the allegory in Middleton's *Game at Chess*. Reference ought finally also to be made to C. A. Gibson's dating of Massinger's *A New Way to Pay Old Debts* and Donald S. Lawless's similar piece on Massinger's *The Great Duke of Florence*.

David M. Bergeron's article 'The Education of Rafe in Lyly's *Gallathea*' (*SEL*) is charmingly Puckish in its discussion of the subplot of Lyly's greatest play. In this, the fullest treatment to date of the nature-nurture theme of the subplot, Bergeron admits in the end that Rafe has learned only to trust his own good sense and be wary of appearances. If this is hardly a riveting conclusion, it nevertheless is a convincing one and illuminating not least for its lively and intelligent presentation.

In 'Artifice and Realism in Lyly, Nashe, and *Love's Labor's Lost*' (*SEL*) Peter Berek attempts to show how Lylyan comedy is modified to produce the greater sense of realism in Shakespeare's comedies. The move from Lylyan form to Shakespearean character is really the theme of this excellent article which concentrates particularly on *Gallathea*, *Summer's Last Will and Testament*, and *Love's Labour's Lost*.

Sybil Truchet's article 'The Art of Antiquity in Works by Lyly and Shakespeare' (*CahiersE*) is a well-informed if rather overly neat piece. It concentrates rightly on *Euphues*, *Campaspe*, and Shakespeare's *The Winter's Tale* and *The Rape of Lucrece*. It is to be regretted that in her conclusion Truchet does not do justice to this excellent topic as yet largely unexplored.

Barbara J. Baines writes on '*Antonio's Revenge*: Marston's Play on Revenge Plays' (*SEL*). At a time when self-reflexiveness has almost become the mark of aesthetic respectability Baines's study may appear predictably focused on the obvious feature of the late-Elizabethan revenge play, its sense of tradition not to say stereotype. But if Baines focuses her discussion rather narrowly, she commendably rises to the challenge of exposing what is novel in Marston's revenge play, particularly as regards its deliberate creating of theatrical emblems.

In '*The Changeling* et la tradition tragique elisabéthaine: perversion ou subversion' (*EA*) Jean Fuzier discusses *The Spanish Tragedy* and *The Changeling*, with a view to charting the movement in the drama of the period from revenge to self-punishment. Fuzier's discussion of *The Changeling* in particular is elegant and lucid, and the entire piece is distinguished by a shrewd critical intelligence.

A piece on Milton and drama needs to be mentioned. In 'On the Uses of Elizabethan Drama: The Revaluation of Epic in *Paradise Lost*' (*MiltonS* XVII) Richard S. Ide starts with the contentious premise that Milton's 'conception of tragedy is distinctly Elizabethan'. But eventually the heavy-handedness disappears and Ide strikes an assured and credible note when dealing with the peripeteia in *Paradise Lost* and Elizabethan–Jacobean tragic-comedy.

Don Beecher's 'The Courtier as Trickster in Massinger's *The Duke of Milan*' (*CahiersE*) is a superficially scholarly piece on the relationship between Italian and English thematic types, and the process of transmission. The essay is curiously vague and almost totally disembodied from the language of the texts and particularly the play in the title of the essay. This is a curious though not entirely negligible piece.

Robin Headlam Wells's 'Elizabethan Epideictic Drama: Praise and Blame in the Plays of Peele and Lyly' (*CahiersE*) offers a clear, persuasive, and scholarly argument for the importance of the panegyric tradition in the plays of Lyly and Peele. Wells constructs his argument around Lyly's *Sapho and Phao*, *Campaspe*, and *Endimion*, and Peele's *The Arraignment of Paris*. He needs to be commended for an ability to retain a perspective simultaneously on the panegyric didacticism of the plays and their intrinsic aesthetic merits.

Michael E. Mooney's '"This Luxurious Circle": Figureposition in *The Revenger's Tragedy*' (*ELR*) argues for the self-awareness of the play's fictionality, particularly its bridging of the 'dividing line between audience and play', the metadramatic dimension. An article in which language becomes lingo, where 'thematics become metadramatics', may appear suspect in some respects as is Mooney's, even if in others it is informative and certainly thought-provoking.

*The Selected Plays of John Webster*² is the seventh volume in Cambridge's series of plays by Renaissance and Restoration dramatists. Its choice of works is predictable if inevitable: *The White Devil*, *The Duchess of Malfi*, and *The Devil's Law Case*. One might have hoped for a more ambitious effort from the two distinguished joint editors of this volume, the more since the Penguin Webster, selected and edited by D. C. Gunby, used usually by students is very weak. Instead the editors confine themselves to a short introduction and an unduly short set of notes, partly textual, and partly glossing.

In 'Marginal Markings: The Censor and the Editing of Four English Prompt-books' (*SB*) T. H. Howard-Hill concentrates on the implications of the censor's marginal markings for *The Second Maiden's Tragedy*. Sixteen prompt-books survive of the public theatre before 1640 and their importance, as Howard-Hill reminds us, can hardly be underestimated. His reason for focusing on *The Second Maiden's Tragedy* is because it is 'the first licensed play in England of which we have the original manuscript and license'. The role, in this piece of bibliographical sleuthing, of Sir George Buc, the Master of the Revels between 1603 and 1622, is crucial and his hand is identified by Howard-Hill as the source of the 'large and square' crosses in the margin of the play's text. The author of this painstaking, if unduly severe piece, declines to apply his findings critically to the text (this is of 'special interest to dramatic his-

2. *The Selected Plays of John Webster*, ed. by Jonathan Dollimore and Alan Sinfield. Plays by Renaissance and Restoration Dramatists. CUP. pp. xviii + 380. £22.50

torians'). Instead he proposes to leave us with a new potential interpretative platform: 'from such marginal trivialities are editions constructed'.

One of the most exciting articles of the year is Josephine A. Roberts's 'The Huntington Manuscript of Lady Mary Wroth's Play, *Loves Victorie*' (*HLQ*). Lady Mary Wroth, Sir Philip Sidney's niece, authoress of a lengthy prose romance, among other things, *The Countesse of Mountgomerie's Urania* (1621), modelled on *Arcadia*, is also, it now emerges, the authoress of an 'unpublished pastoral play', *Loves Victorie*. The argument about authorship is partly, and fascinatingly, graphological, in terms of Lady Mary's formal italic hand and her 'cursive italic hand'. This is a fully fledged and truly stimulating bibliographical piece. With the most judicious poise and credible erudition Roberts traces the process of transmission of the manuscript to Sir Edward Dering of Surrenden, a contemporary of Ben Jonson and Lady Mary Wroth herself. By reference to *Urania* with which, according to Roberts, *Loves Victorie* shares wider topical preoccupations, *Loves Victorie* is dated in the 1620s. Roberts's thesis gains considerably in credibility in view of the very recent work on Ben Jonson's Elizabethan Sidneian nostalgia evident particularly in his Caroline plays, although Roberts does not seem to be aware of this nearly enough. If Jonson reverted to Sidney and effectively did thereby represent the mood of his times, then what could be more natural than Sidney's own niece to follow suit and at the same time pay tribute to her famous uncle?

The Earlier Seventeenth Century: Excluding Drama

HELEN WILCOX

1. General

Last year a note of crisis in seventeenth-century literary studies was sounded by George Parfitt (*RMS*, 1982) who argued that much of our criticism blandly ignores the political resonances of the literature. As if in response, much of this year's work confronts the relationship between literature and power in the period. In an important book, Richard Helgerson¹ examines the role of those writers (principally Spenser, Jonson, and Milton) who elected themselves to 'laureateships', seeing their literary function as irrevocably bound up with national power, and writing with a Ciceronian sense of office. The poets' desire for a national and moral importance, expressed in a cultural 'self', is well used by Helgerson as the basis for intelligent readings of individual writers and of their eras. Under Helgerson's influence, Ronald J. Corthell (*SEL*) considers Joseph Hall's satires, not in the traditional generic terms, but in the light of contemporary literary anxieties. The satirist, Corthell believes, regarded himself as amateur in his prodigal and idiosyncratic behaviour, but 'laureate' in seriousness.

Jonathan Goldberg² daringly interweaves literary and political history, in offering a view of the Jacobean era in terms of the 'symbolics of James's power' found in the King's *Workes* of 1616. Goldberg argues, with an impressive array of evidence, that the tropes of James's power saturated Jacobean culture: the royal author was 'auctor', originator of truth with an absolutism which spanned language and politics. Goldberg's book, too, spans these realms with dazzling assurance. Goldberg also enters the fray with a review article (*ELH*, 1982) on the 'Politics of Renaissance Literature' – that is, observations on ourselves in the process of observing writers from Shakespeare to Milton who were themselves observing the Renaissance. Or were they? Do writers observe, participate in, express, or even embody, their era? The debate goes on, and Goldberg sees three groups of critics returning to the very business of historical criticism whose decline was lamented (rather unnecessarily, it seems) by Parfitt (above). Goldberg places the historical critics in three groups: the Marxists (tending to be simplistic or muddled, in Goldberg's view); those such as Stephen Greenblatt or Stephen Orgel who see text and

1. *Self-Crowned Laureates: Spenser, Jonson, Milton and the Literary System*, by Richard Helgerson. UCal. pp. x + 292. £22.10.

2. *James I and the Politics of Literature: Jonson, Shakespeare, Donne and their Contemporaries*, by Jonathan Goldberg. JHU. pp. xvii + 292. \$22.40.

culture as interlinked; and those 'new critics in disguise', such as Barbara Lewalski, who claim to restore texts to the appropriate historical settings. Goldberg may not be happy with all the work which he includes in his survey, but the energy currently expended in this field must surely be welcomed.

Alan Sinfield's slim new volume³ contributes to the debate by examining English Renaissance literature in the context of Protestant Christianity, particularly the widely misunderstood English church of the early seventeenth century. His work is, he claims, a 'study in cultural dislocation'; it highlights the contradictions both within Protestantism and in the relationship between religion and the contemporary literature which commented and intervened. Of considerable interest are the chapters on Donne – whose view of the 'holiness' of love is interpreted as another version of the Protestant marriage celebrated in Spenser's *Amoretti* – and on the reformation and secular society. In the latter, Sinfield argues that secularization was not simply a reaction against Protestantism, but the result of tensions inherent in the religious doctrines themselves. The denial of the role of good works, for example, makes space for the development of a secular realm of moral attainment. The works of Bacon, Hobbes, Chillingworth, and Milton are seen as variously exploring the new ground made available within, and consequently outside, Protestantism.

Last year, much useful historical material for the interpretation of literary critics was offered by Mark Eccles (*SP*, 1982; YW 63.201) in his important collection of biographical notes or 'Brief Lives' of Tudor and Stuart authors, gathered over many years. Following in its wake comes the more finished but less satisfactory *Biographical Dictionary of Renaissance Poets and Dramatists* by J. W. Saunders⁴. It begins with what appears to be a helpful classification of writers into categories such as court-based poets, churchmen, women writers; there is even a heading for rebels and misfits. Unfortunately, the decision to place each writer in only one category is immediately problematic – it is strange, for instance, to discover Herbert listed under 'Court' and not as a 'Churchman'. The main body of information on individual writers is, however, organized alphabetically rather than in these categories offered at the opening. When Saunders's enthusiasm is fired, the result can be a vivid biographical sketch of a Renaissance writer, but the dictionary is, overall, patchy and unreliable, with bibliographical references which can be scandalously out of date. The appeal of the work lies in its fresh, often speculative tone, and an idiosyncratic sense of priorities in writers' lives. But this can also be intensely annoying. In the brief entry for Elizabeth Carey, for example, an odd syntactical structure and a barely disguised desire to talk about the Falkland males render her secondary, despite the fact that she is the subject of the sentence: 'While her husband, Lucius's lyrical poems were a minor part of his large career, as was their son's, another Lucius, Lady Elizabeth found writing a necessary refuge . . .' Saunders is, I feel, too cavalier in his use of the biographer's role, the responsibilities of which are intensified in such 'brief lives'.

3. *Literature in Protestant England, 1560–1660*, by Alan Sinfield. B&N/CH. pp. viii + 160. £14.95.

4. *A Biographical Dictionary of Renaissance Poets and Dramatists, 1520–1650*, by J. W. Saunders. Harvester/B&N. pp. xxxv + 216. £30.

The reputation of the seventeenth-century Irish Bishop, William Bedell, is rescued by Vivian Salmon (*E&S*) from the subsequent attack by Swift on the idea of a universal language. Bedell's noble ideal of a language ('Real Character') which would transcend the barriers of class and nationality gathered behind it quite a considerable movement in seventeenth-century Ireland; the followers of Bedell were those so brilliantly satirized in Swift's Academy. Another, more prestigious reputation – that of Petrarch – is discussed by Elizabeth Mackenzie (*RES*), who notes that Petrarch was frequently cited in the early seventeenth century as a poetic model, but as a man of eloquence he was forgotten. While Bacon, Nashe, and Campion (among others) omitted to mention Petrarch's humanist eloquence, Daniel, answering Campion in his *Defence of Rime*, put the record straight.

Several articles consider the functions of English classicism in the early seventeenth century. Don E. Wayne (*Criticism*) argues that between Sidney and Jonson, classicism, though universal and stable in itself, became a means of making contrasts between the old and new orders. Classicism, Wayne claims, despite the rigour of its own standards, could give a writer freedom to proclaim truth in an otherwise entrapping hierarchical social order. Anthony Low (*ELR*), in a confident and wide-ranging piece, examines the change of taste in the seventeenth century from pastoral concerns and patterns to the Georgic (culminating in Dryden's translation of the *Georgics* in 1697). Low demonstrates the way in which writers such as Bacon and Cowley prepared the ground, metaphorically and literally, for this cultural shift, closely linked as it was with the rise of the new science and the movement for agricultural reform. Karina Williamson (*RES*) looks at the conflicting classical and romance traditions of woods or groves as sacred and yet wild, symbols of innocence and yet also of lost fertility. Her almost inevitable conclusion is that such natural settings do not have their own moral quality but are coloured by their inhabitants.

Graham W. Shaw (*Lib*) discusses oriental connections in seventeenth-century English literature, notably Samuel Purchas's *Purchas his Pilgrimes* (1625), which contains possibly the earliest realistic printed specimens of Indian script in Europe. His travellers' tales refer, for instance, to 'Malabar writing . . . written with a needle in a Palme leafe folded vp'. Unfortunately Purchas's curiosity was greater than his expertise: one of the examples is reproduced upside-down.

2. Poetry

At last we have a modern edition of the first sonnet sequence in English which saw romantic love from the woman's point of view. Josephine Roberts's edition of Lady Mary Wroth's poems⁵ also includes the rest of her surviving poetic texts, some published for the first time, and the collection is rounded off with an appendix of her correspondence. She has been well served by her editor, who provides clear textual apparatus (wisely choosing the Folger holograph manuscript of the sonnets) and supplies a full introduction on Lady Mary's controversial life and the nature of her poems. Joshua Sylvester wrote that in Lady Mary 'her *Uncle's* noble Veine renews'; Roberts acknowledges

5. *Lady Mary Wroth: Poems*, ed. by Josephine A. Roberts. LSU. pp. xiv + 251. £28.50.

the Sidney heritage, but draws attention also to the Donne-like cynicism of tone. She points out that the focus of *Pamphilia to Amphilanthus* is the temptation and frustration of the female persona, with the male beloved's presence minimized. This renders the more significant Jonson's high praise of Lady Mary's sonnets, asserting that they made him 'A better Lover, and much better Poet'.

Also made available this year, thanks to a worthy project by Keith Bosley and the Mid-Northumberland Arts Group, is a bilingual text of a selection of sonnets by La Ceppède⁶. Bosley rightly draws attention to the parallels between La Ceppède and the English metaphysicals, and copes admirably with the tight logic and Baroque conceits in his translations. John Porter Houston likens La Ceppède specifically to George Herbert, in his study of sixteenth- and seventeenth-century poetry in England, France, and Italy⁷. Houston abandons conventional critical terms in favour of the rhetorical categories of low, middle, and high styles, as a means of tracking the technical advancement made in poetry during the period. While Milton and Racine are seen as the peak of this process, interesting parallels are earlier drawn between, for example, Spenser and Tasso, or Donne and Ronsard. Houston's approach usefully breaks down national and generic barriers, though the treatment of individual writers is, unfortunately, often perfunctory.

The prevailing debate on poetry's relation to history is given fresh material in Joan Rees's consideration (*YES*) of Drayton's poems on the Virginian voyages. Unlike Donne and Shakespeare, who transformed the historical evidence, Drayton presented the hopes and disappointments of the expedition with honesty. His poems end with the decay of national honour and of poetry, which were, Rees argues, the same to Drayton. David Lindley (*N&Q*), meanwhile, uses primary historical evidence – a commonplace book of Drummond of Hawthornden – to support the view that in the second half of Campion's *A Booke of Ayres* (1601), words and music were both in fact written by Philip Rosseter.

Considerable interest is shown this year in the attitude of poets to their readers. Raymond B. Waddington (*ELR*) examines the early printed texts of Chapman's poems and finds in their emblems and engravings a visual rhetoric, a typographical compensation in the written poem for the absence of the direct link between actor and audience which can extend a dramatic text. Achsah Guibbory (*JDJ*) surveys the poems of Donne and Jonson to pick up references to their hoped-for readers; he finds that the poets anticipated wide admiration (Donne) and critical understanding (Jonson).

A more subtle reading of Jonson's relationship with his readers is to be found in Jennifer Brady's study (*SEL*) of Jonson's self-assertion as a poet of strong personality and wise teachings. Brady suggests that his 'judicious intimidation' of the reader in his *Epigrammes* results in readerly insecurity and self-judgement; the reader, Brady suggests, then turns to the secure poet as a figure of authority, and the didactic intent is fulfilled. A slightly different Jonson emerges in a lively essay by Jonathan Z. Kamholtz (*SEL*) on the poet's

6. *La Ceppède: Theorems*, trans. and ed. by Keith Bosley. Carcanet. pp. xii + 121. £7.95.

7. *The Rhetoric of Poetry in the Renaissance and Seventeenth Century*, by John Porter Houston. LSU. pp. viii + 317. \$32.50.

ambivalent attitude to the occasions he celebrates in the *Epigrammes*. Jonson is seen as partaking in these events – and therefore receiving his own praise, too – but at the same time attempting to distance himself, transform the events into poetic occasions, and even parody the celebratory muse. In the third of this cluster of articles on the *Epigrammes*, Jack D. Winner (*SEL*) regards Jonson's choice of the form as a deliberate corrective to the satirists of the 1590s, and yet Jonson's use of the genre, ironically, follows the traditions of formal verse satire.

Jonson features centrally in several of the general works mentioned above: Helgerson, for example, writes well on Jonson's impossible aspirations as a moral laureate, and Wayne identifies Jonson's classicism as innovative against the background of the Sidney tradition. But this year a new study of Jonson alone has also been published. Richard Dutton's⁸ is a refreshingly engaging book, taking as its focus Jonson's First Folio, which Dutton believes has been undervalued as Jonson's own statement of what was vital in his output. The resultant crossing of generic boundaries, and a stimulating sense of the context of Jonson's career, provide the best general account of Jonson's work for many years. Dutton sees the Folio as a multifaceted search for 'understanding', and a revelation of Jonson's inventiveness as a satirical strategist. Students in particular are already appreciating this accessible book, which confronts the prevailing anxiety that Jonson is 'easier to admire than to enthuse about'.

Anyone less than an enthusiast will find the *Ben Jonson Companion*⁹ a strange and not overhelpful volume. It is a hybrid formed from the elements of a bibliography, a handbook of Renaissance thought, and a classical dictionary. Each of these already exists, and probably with greater historical reliability and a better sense of relative importance than the lop-sided items in this *Companion* demonstrate. A random glance at part of the 'E' section yields Sir Thomas Elyot, whose career is given in full before we learn that he was briefly cited by Jonson in *Discoveries*; Elysium, Endymion, and Empusa (the Greeks' amorous fiend who ate her human lovers) are cursorily described; 'Engine' is identified as the broker in *The Devil Is an Ass*; and John J. Enck, we are informed, was 'educated at Haverford College and Harvard' before writing on Jonson in 1957. The common factor, it is quite clear, is Jonson – but one wonders how useful such a mixed bag of information really is. A more conventional mix of reference material is to be found in David C. Judkins's *Reference Guide* to Jonson's poetry and prose¹⁰.

Remembering Jonson's comments on Lady Mary Wroth's love sonnets (above), it is interesting to come across Lawrence Venuti's article (*JMRS*, 1982) on why Jonson 'wrote not of love'. Venuti believes that Jonson, as a scrupulous artist, made a conscious choice not to write amorous or (as Venuti insists) 'erotic' verse, on the grounds that language should be reserved for truth, not for false attempts to express the inexpressible. Venuti's convincing argument draws a likeness between Jonson's attitude to language and that of

8. *Ben Jonson: To the First Folio*, by Richard Dutton. CUP. pp. xii + 188. hb £15, pb £4.95.

9. *A Ben Jonson Companion*, by D. Heyward Brock. IndU/Harvester. pp. xii + 307. £35.

10. *The Non-Dramatic Works of Ben Jonson: A Reference Guide*, by David C. Judkins. Hall (1982). pp. xix + 260. \$33.50.

Bacon, highlighting the impact of science on linguistic theory. Further, love poetry would have denied Jonson the ability to pronounce upon immorality in both conduct and language. According to Venuti, Jonson valued above all 'a close relationship between language and reality for didactic purposes'.

G. W. Pigman III might have entitled his article (*ELR*) 'Why Jonson Wrote Not of Grief', for it is concerned with the suppression not of love but of mourning in Jonson's verse. He shows Jonson's adherence to 'rigorism' – the prohibition of all mourning – and demonstrates the restraint in the poems of loss, stemming from the struggle to overcome those feelings of grief which, Pigman hints, Jonson feared.

Mary Ellen Rickey (*Expl*) demonstrates the sustained biblical diction of one of Jonson's most famous mourning poems, 'On My First Sonne', as he learns to purify his love for the child. In an equally modest but important note, Anthony C. H. Miller (*PQ*) corrects P. Herford and E. Simpson's transcription of the closing lines of Jonson's 'Epistle to Elizabeth Countesse of Rutland'. The subsequent textual crux – between two equally plausible manuscript readings – is outlined but left to the reader's choice. David Hopkins (*N&Q*) traces echoes of the Crispin's Day speech from *Henry V* in Jonson's 'To Sir Robert Wroth'; ironically, Jonson uses Shakespeare's martial language while counselling against war.

William E. Cain (*SP*) examines the way in which Jonson moves out from his normally 'centered self' towards others in the 'Epistle Answering . . .' and 'On my First Sonne'. Cain shows Jonson's difficulty in establishing relations with others and the resultant exposure and vulnerability of his own self. Sibyl Lutz Severance (*SP*) explores the significance of ordering, pattern, and number in the 'Poems of Devotion', starting from Jonson's own account of the poet as one who expresses 'the life of man in fit measure, numbers, and harmony'. As John Reichert (*N&Q*) points out, the genuinely harmonic setting of one of Jonson's devotional poems, the 'Hymne to God the Father', put to music by Ferrabosco and published in 1616 in Thomas Myriell's *Tristitiae Remedium*, establishes an early date for the poem.

Manuscripts and texts of Donne's poems are much under discussion as work continues on the forthcoming variorum edition. John T. Shawcross (*JDJ*) confesses to the 'unsatisfactory compromise' necessitated by the lack of clear authority between the manuscripts and the 1633 edition. Ernest W. Sullivan II (*JDJ*) disagrees with Shawcross's appreciation of Helen Gardner's 'bravery' in interfering and making decisions in the text; he likens her, rather, to a car mechanic with a licence to make unrestricted repairs. Can it be, he asks, that editors have lost their appreciation of the 'real thing' and prefer a 'replicar' or 'fiction', which better suits contemporary needs? In a subsequent article (*JDJ*) Sullivan avoids controversy and simply offers a description of the second Dalhousie Donne manuscript, one of the most important to surface this century (as late as 1977) and containing twenty-nine poems by Donne. Dennis Flynn (*HLQ*) finds Donne's signature only once in the Huntington collection of Ellesmere manuscripts, and from this deduces that Donne was only nominally secretary to Sir Thomas Egerton. He speculates that Donne may not have been doing well in the service of Thomas Egerton the elder, even before his far from prudent elopement.

Dennis Flynn (*JDJ*) also argues the need for a sense of ordinary Catholic history (as demonstrated in the French journal *Annales*) in the study of

Donne's life and works. To prove his point, he offers some notes on the importance of the Donne family's Catholicism and its continuity with that of Sir Thomas More. An earlier Catholic Thomas – Aquinas – is cited by Zailig Pollock (*ELR*) in a discussion of Donne's 'First Anniversary'. Aquinas held that, ideally, wit and its object, or knowledge and the thing known, should be indistinguishable. Pollock regards the notoriously indecorous gap between wit and object in Donne's poem as crucial to its expression of the distance between fallen and perfect world visions.

Ilona Bell (*SEL*) challenges the widely held view of Donne as an 'egocentric sensualist' in the *Songs and Sonets*, by demonstrating ways in which Donne's responses to the lady's point of view are imaginative and even empathetic. She suggests that Donne is never able to disregard, and often subtly renders central, the woman's response. Peter Dixon (*Expl*) has meanwhile been researching female costume of the early seventeenth century, and claims that the 'harmonious chime' in l. 9 of 'To his Mistress Going to Bed' is not that of a watch announcing that it is time for bed, but the jangling of the metal or jewelled tags on the laces of her stays as she undresses. The announcement may be the same, but the wit is surely more in line with what one expects of Donne.

Julia M. Walker (*ELN*, 1982) reads 'The Extasie' as an event in alchemy; she identifies references in each stanza which cumulatively represent the discovery of the philosophers' stone, and the purification of souls, the parallel physical and spiritual aims of the process. The *Songs and Sonets* as a whole are seen as alchemical processes in language, reshaping nature in art, in a stimulating article by Tilotama Rajan (*ELH*, 1982). The poems use a 'hermeneutics of suspicion' to highlight the fact that 'truths arrived at through human emotion are unstable'. The love poems thus tell the story of their own construction, or rather, deconstruction; they form an antisequence, self-consuming, seeming constant yet 'howrely in inconstancee'. Rajan claims that these paradoxical features deliberately alienate the reader and precipitate the progress of the soul towards Donne's 'Anniversaries' and sermons.

John Louis Lepage (*N&Q*) examines the theological significance of the eagle and the dove who unite in the middle stanza of 'The Canonization'. He cites Du Bartas's account of the two birds which sees their uniting as a sign of a second or new creation; Donne's lovers thus overcome impossibility in the creation of their own new world.

Donne's second *Satyre* is shown by R. C. Horne (*N&Q*) to include an allusion in the phrase 'out-doe Dildoes' to Nashe's burlesque pornographic poem 'The Choise of Valentines', known as 'Tom. Nashe his Dildo'. Reading on the larger scale, Claudia Brodsky (*ELH*, 1982) takes the third *Satyre* as an example of the complex nature of Donne's logical conceits, particularly in their ability to state and question simultaneously, even to the extent of questioning their own signification. Randolph L. Wadsworth Jr (*Expl*) has a simpler point to make, urging the reading of 'To Sr. Edward Herbert. At Julyers' as a logical proposition or rhetorical 'example', a form which at once specifies and generalizes its moral point. How Donne was indeed read by his contemporaries is the issue examined by Sidney Gottlieb (*JDJ*) in a study of the elegies in the 1633 *Poems*. Gottlieb is forced to admit, in passing, the difficulties of writing after Donne: he, after all, 'exhausts as well as adorns the art of poetry'.

One modern reader who has guided others in their approach to Donne is A. J. Smith, whose new collection *Literary Love*¹¹ includes two early essays on Donne as the 'hyperbolist of love' and the writer of certainty 'o'er uncertainty', transcending time with the integrity of experience in love. The essays – making now familiar points – fit centrally into the book's notional thesis, which is the inseparability of body and spirit in the early-seventeenth-century literary treatment of passion. Smith's knowledge of contemporary European literature, and the success of individual arguments, compensate for the lack of a really convincing link between the chapters and a tendency to slightly glib formulations.

There is a strong sense of retrospective glances in Donne books this year – not only in the republication of Smith's influential articles, but the revision by Theodore Redpath of his edition of the *Songs and Sonets*¹². This new edition offers a much fuller critical apparatus for the texts, and incorporates substantial work on the manuscript sources (an interesting development, since the first edition claimed to be interpretative rather than textual). The organization of the collection is still, however, speculative; he does not follow Smith's random (alphabetical) ordering of the poems but arranges them, he claims, according to chronology and mood. (Did this approach not die with G. H. Palmer's Herbert?) The revised and extensive introduction is also predominantly interpretative, though it includes useful sections on contemporary influences, particularly Petrarchanism. There is elaborate, if descriptive, annotation (printed helpfully after each text) and an impressive range of appendixes, dealing with cruxes, controversies, rhetoric, and musical settings. This is, indeed, a welcome revision, though the biographical interpretation upon which the edition is based does become overintrusive.

John R. Roberts continues his excellent service to scholars with a major supplement¹³ to his annotated bibliography of Donne criticism. The first volume covered the period from 1912 to 1967; the second, containing 1044 entries, covers simply one decade, 1968–78. How healthy is all this industry? Roberts's own is, as ever, reliable, dispassionate, and indispensable. But how right is he when he claims not only that Donne 'continues to engage some of the best minds of the scholarly world', but also that their work illuminates the poet, the century, and the 'very nature of poetry itself'? Perhaps more candid was Roberts's earlier article (*JDJ*, 1982; *YW* 63.203) expressing some bewilderment at current trends in Donne criticism, particularly the continuing and misleading attention given to less than half the canon.

One noticeable feature of new writing on Donne is the desire to trace his roots – spiritual, technical, emotional – rather than to marvel at his uniqueness. Considering the overall range of his impressive study of *The Augustan Idea in English Literature*, Howard Erskine-Hill¹⁴ manages to offer a remarkably detailed reading of Donne's fourth *Satyre* which sets it alongside both

11. *Literary Love: The Role of Passion in English Poems and Plays of the Seventeenth Century*, by A. J. Smith. Arnold. pp. viii + 192. £17.50.

12. *John Donne: The Songs and Sonets*, ed. by Theodore Redpath. Second edn. Methuen. pp. xxiv + 374. £22.

13. *John Donne: An Annotated Bibliography of Modern Criticism, 1968–1978*, by John R. Roberts. UMiss. pp. 434. £24.

14. *The Augustan Idea in English Literature*, by Howard Erskine-Hill. Arnold. pp. xvi + 379. £33.50.

the Horatian original and Pope's later versification. The parallels bring out Donne's political daring and his 'exuberant comedy in dialogue with fear'. William L. Stull (*MP*, 1982) traces the tradition of Christian sonnets from the Elizabethan Henry Lok (author of the 'largest and dullest' spiritual sequence in English) through to Milton. He demonstrates that Donne was 'unoriginal in everything but genius', and that Herbert was exaggerating when he inquired of God, 'Why are not *Sonnets* made of Thee?'

E. Pearlman (*ELR*) studies Herbert's roots, too – the psychological basis of his writing in the search for security. This 'mildly polemical' essay perceives Herbert's sources of security as religion and his mother, and demonstrates that the language used for both is remarkably similar. Though clearly Pearlman has written a deliberately provocative piece, it is much more than speculation, offering convincing readings from the sequence of Latin poems addressed to Herbert's mother. Psychological criticism (witness also Jonson's 'fear of emotions' explored above) thus continues to intrigue and stimulate, despite the prevailing climate of historicism.

Herbert's treatment by history makes fascinating reading in the latest 'Critical Heritage' volume¹⁵, tracing reactions to *The Temple* from Donne's poem 'To Mr. George Herbert' (1615?) through to Austin Warren's assertion in 1936 of Herbert's greatness and, interestingly, his independence from Donne. The editor, C. A. Patrides, has selected well from the wide range of responses to Herbert's works, including examples of the almost devotional admiration and active poetic imitation in the seventeenth century, perceptive rereadings in the nineteenth century, and a host of personal, didactic, critical, even musical, interpretations from across the three centuries. The introduction shapes and highlights the material with vigour; unfortunately the physical presentation of the material, in photocopied typescript with no running titles to help in finding individual extracts, does not match the quality of the collection.

New evidence of Herbert's early reputation continues to be found, especially in less than likely contexts. John T. Shawcross (*GHJ*) has come across a quotation from 'The Church Militant' in William Howell's *Institution of General History* (1661). John L. Idol Jr (*GHJ*) has discovered that a first edition of *The Temple* was sold in 1894 in a New York auction for over a thousand dollars – among the most reliable evidence of a high reputation!

Barbara Leah Harman¹⁶ begins her book-length study of Herbert's lyrics with a survey of his twentieth-century critical heritage or, as she terms it, controversy. Her discussion of the ways in which recent critics have presented Herbert, and themselves, leads smoothly and aptly into a fine study of Herbert's self-presentation in *The Temple*. In a section entitled 'Fictions of Coherence', Harman examines poems in which the speaker is at a tangent to the narrative he presents; in the second part of the book, she studies 'Chronicles of Dissolution', those 'collapsing poems' which do not quite collapse, leaving a self presented through incoherence or denial. The debt to Stanley Fish is obvious here, but so too is the distinction from his work – in Harman's claim, for example, that she treads a middle path between those who stress

15. *George Herbert: The Critical Heritage*, ed. by C. A. Patrides. RKP. pp. xx + 390. £25.

16. *Costly Monuments: Representations of the Self in George Herbert's Poetry*, by Barbara Leah Harman. Harvard (1982). pp. x + 225. £14.90.

tradition and those who uphold the individual talent. The book is the eloquent and stimulating result of critical self-awareness confronting the complex self present in *The Temple*.

Richard Strier has been known for some time to Herbert scholars as a critic who approaches *The Temple* from an interest in its Protestantism, often writing in a calculatedly polemical manner. It is not surprising, therefore, that his book, *Love Known*¹⁷, is theologically oriented, an argument for the centrality to *The Temple* of the doctrine of justification by faith. Like Harman, Strier is conscious of the critical tradition against which he writes, and he proposes a view of Herbert's poems which he finds implied but not quite articulated in many earlier studies. Strier is careful to stress that Herbert was not a Lutheran or radical Protestant, but plausibly demonstrates affinities between their beliefs and the language of *The Temple*. Sensibly, he uses a group of poems to illustrate each aspect of his doctrinal argument, to avoid the isolation of 'background' and 'examples'; the readings and the evidence set alongside them are remarkably convincing, and will certainly change the terms in which Herbert's theology is couched in future. Strier has taken on a calm and learned elegance in contrast to the fighting talk of some of his earlier articles; the book is an impressive and important contribution to Herbert scholarship.

The imminent publication of a facsimile of the Bodleian manuscript of *The Temple* is heralded by articles from its editors, Amy M. Charles and Mario A. di Cesare (*GHJ*), on the origin and nature of the manuscript, and its significance for the poems' textual history; Cesare makes strong claims for the superiority of the manuscript over the first published edition of *The Temple*. The complex intermeshing of manuscripts, personalities, tradition, and error connected with Herbert's occasional poems to Bacon is unravelled by Fram Dinshaw (*N&Q*). Herbert's pattern poems are set in the context of Renaissance linguistic theory by Martin Elsky (*ELH*), who argues the importance of the materiality of language throughout *The Temple*. Stephenie Yearwood (*SEL*) meanwhile looks at the effect of Herbert's lyrics on their readers as governed by their context in the sequence, discovering in it a 'rhetoric of form'. Rhetorical modes, she argues, which change and expand as *The Temple* progresses, manipulate the reader into a shared spiritual regeneration.

Several articles examine the dualities inherent in individual poems from *The Temple*. Michael C. Schoenfeldt (*JDJ*) notes the aggressive self-assertion, yet surrender of personal artistry, in 'The Dedication'; 'Redemption' is read by Dennis Burden (*RES*) in a way which highlights the strange mixture of humility and boldness, casualness and logic, in this remarkable sonnet. Judy Z. Kronenfeld (*JDJ*) finds a duality of word and sacrament in 'The Windows' and in parallel thinking of Donne and Laud. Kim Moreland (*GHJ*) mediates between opposing critical views of 'The Flower' by revealing that it does not have one main climax but a sequence of conflicts and triumphs, reflecting the perpetual doubleness of the 'rooted' flower which can also 'glide' towards paradise.

Ira Clark's fine book¹⁸ on the 'Neotypological Lyric', those psychoreligious

17. *Love Known: Theology and Experience in George Herbert's Poetry*, by Richard Strier. UChic. pp. xxi + 277. £18.70.

18. *Christ Revealed: The History of the Neotypological Lyric in the English Renaissance*, by Ira Clark. UFlor (1982). pp. xiv + 221. \$15.

Renaissance poems whose persona is poised between the remorse of David and salvation from Christ, centrally features *The Temple*. Clark places Herbert's poems at the heart of his book as the finest examples of the genre of typological self-examination; he perceives a decline in this lyric form in the work of Vaughan and Traherne. In an otherwise thin year for Vaughan studies, Robert Wilcher (*DJ*) draws out the political as well as biblical implications of Vaughan's poems, tracing the increasing Royalist tensions through both parts of *Silex Scintillans*. The one study of Crashaw, by Walter R. Davis (*ELH*), suggests an approach to *Carmen Deo Nostro* as meditative liturgy, a 'private devotional companion to the ritual celebrations of the Church'.

The vogue for theological readings re-asserts itself in Diane Elizabeth Dreher's study¹⁹ of the four estates of Innocence, Misery, Grace, and Glory in seventeenth-century religious literature. Though well documented and nicely illustrated with contemporary plates, the work falls rather too easily into two sections, information followed by major examples. The most successful and integrated chapter is an account of Traherne's work in terms of the fourfold spiritual pattern, noting particularly the psychological experience of innocence in Traherne despite the doctrinal acceptance of original sin.

Two early-seventeenth-century writers are rescued from relative obscurity by articles this year. Henry Herbert, younger brother of George and well known as Master of the Revels, is shown by Amy M. Charles (*MP*, 1982) to have been a serious man of letters, especially in his extensive religious devotions; glosses from Henry Herbert's prose work, *Herbert's Golden Harpe*, are well used by Chauncey Wood (*HLQ*) in a discussion of the two covenants in his brother George's sonnet 'Redemption'. Alan T. Bradford (*JDJ*) discusses the interesting case of Nathaniel Richards, a minor poet whose imagination clearly required the impetus of Jacobean tragedy or contemporary court scandal to set it into creative motion.

Aurelian Townshend, not obscure but certainly undervalued, is brought to critical attention this year in a handsome new edition of his poems and masques²⁰. The volume is a collector's item – a limited edition, attractively set on superior pale cream paper, and including the music by Lawes and Webb for several of the poems. It is a pity that the reproduction of the musical manuscripts is far from clear, and the annotation rather skimpy; but it is good to have clear and reliable texts for these restrained, delicate poems.

Carew's poetic 'Answer' to Townshend is the subject of a convincing article by Raymond A. Anselment (*PQ*) in which he uses evidence of the political mood of the 1630s to demonstrate that the poem shows conviction, not cowardice as if often assumed. Carew's famous elegy on Donne is also given an appropriate context by Sidney Gottlieb, who sets the poem alongside the other elegies published in Donne's 1633 *Poems* (*JDJ*).

The shifting centres of subject and mood in *Hesperides* are studied by Harold Toliver (*ELH*, 1982), who finds Herrick a 'poet of isolated moments

19. *The Fourfold Pilgrimage: The Estates of Innocence, Misery, Grace and Glory in Seventeenth-Century Literature*, by Diane Elizabeth Dreher. UPA (1982). pp. x + 165. £25.80.

20. *Aurelian Townshend: The Poems and Masques*, ed. by Cedric C. Brown. Whiteknights. pp. 126. £15.

and glittering images'; he is shown as a writer who dissolves objects and their moral definitions, rather than an epic poet who gathers all into a single structure. Toliver is, on the other hand, an 'epic' critic who gathers as many writers as possible into his argument; Herrick is likened here to William Carlos Williams, Swift, Dickens, and Marianne Moore (among others).

If the concern of much of this year's work has been the historical context – political, cultural, or theological – of seventeenth-century writing, one of the most typical new books is Warren Chernaik's on Marvell²¹. The poet is well matched here by a critic who perceives both the inherent danger and the opportunity for wit in the 'literature of commitment'. Chernaik examines the whole of Marvell's career, restoring a wider view after several years of critical preoccupation with the early lyrics. In these Chernaik observes an 'ironic equipoise' between the aesthetic and the active; this was later abandoned for technical uncertainty but compensated by satiric energy. The critical thesis here is fundamental, and perhaps oversimplified, but it gives rise to a refreshingly clear and vigorous reading of the perplexing range of Marvell's output, with felicitous accounts of individual poems and enlivened by frequent cross-reference to Milton. Marvell is shown forsaking retirement and entering the political arena; the forward critic follows him into the most appropriate setting for a study of Marvell.

Edward J. Rielly (*JDJ*) also establishes the political and religious framework of Marvell's wit, in an account of the punning anti-Catholicism in 'Fleckno'. Marvell's career is seen by Michael McKeon (*YES*) as a continuing engagement with the problem of mediation in issues of imperialism and secularization. Marvell himself may have changed from a circumspect observer to an open patriot, but, McKeon believes, his central concern remained consistent. In another boldly generalizing essay, Cedric Watts (*CritQ*) explains the varieties of Marvell's art by likening it to the chameleon, a name whose very meaning, 'lowly lion', suggests paradox. The parallel may be too neat (can one image tie up Marvell's mysteries?) but Watt writes well on the 'greenness' (the chameleon's own colour) of the poems and on Marvell's ability to camouflage his art in the contemporary political forest.

3. Prose

The preface to the Authorised Version asked, rhetorically, 'Is the kingdom of God become words or syllables?' Gerald Hammond's study²² of the sequence of biblical translations from Tyndale to the A.V. celebrates the sensitivity of the early translators to just those words and syllables which crucially conveyed the divine message to its English readers. Hammond's knowledge of the Hebrew, as well as of the sequence of English texts, produces an account which demonstrates the cultural achievement of the translators, who cultivated what he calls an 'evocative vagueness', responsive to the syntax and nature of the original but not drily accurate. The ideal of the Rheims translators was 'not straitening the Holy Ghost', and Hammond's book seems

21. *The Poet's Time: Politics and Religion in the Work of Andrew Marvell*, by Warren L. Chernaik. CUP. pp. x + 249. £19.50.

22. *The Making of the English Bible*, by Gerald Hammond. Carcanet (1982). pp. 249. £12.50.

to spring from anger at the New English Bible for what he sees as a 'straitening', deadening, and unpoetic rendering of the original. In one sense, therefore, Hammond puts all the Renaissance translations, Catholic to Puritan, in one camp, united by a reverent and sensitive linguistic response. Once the primacy of early overmodern translations has been established, however, the book traces nuances of manner and interest in each Renaissance version: the Latinate base and typological readings in the Catholic tradition, for example, and the syntactical structures of the A.V. translators. This is the first critical study of the making of the English Bible – a process which took ninety years and produced a text which held sway for 350 years. Hammond's continuous scholarly grasp of Renaissance and modern translation, and fidelity to individual examples, make his work most valuable to linguists and literary historians.

The rigid division into theological, linguistic, and literary studies is, of course, virtually impossible in this period, as Donne's sermons make abundantly clear. Michael L. Hall (*JEGP*) shows the interlinking of circles in the sermons, as images (of God and man), as structures (of argument and purpose), and as representations of the roundabout progress of man towards redemption. Jeanne M. Shami (*SP*) draws on the casuistical tradition to demonstrate that the examples in Donne's sermons are not otherworldly symbols but dramatized issues of conscience; these examples act out the ordinary Christian's moral dilemma by means of practical 'types' such as Esther or St Paul, rather than the perfection of Christ himself. In an examination of Donne's Whitehall sermon of 30 April 1620, Tracy Ware (*N&Q*) skilfully shows that the placing of Augustine's teaching is consciously ironic. Ware suggests that Augustine's influence on Donne, so frequently asserted in recent criticism, should be perceived as limited and sometimes in opposition to Donne's own position.

In the context of a study of Renaissance genres²³ – an 'exploration of the poetics of culture' – Donne's letters are scrutinized in a lively manner by Margaret Maurer. She maintains that the style, method, and sensibility of the letters stand in direct relation to the manner of the poems in the 1633 volume. The letters value invention above message, for example, and depict self-possession in spite of alienation from the events they describe. James Howell's book of letters, *Epistolae Ho-Eliaanae*, is given timely attention by David Manuszak (*CahiersE*), who claims that Howell's work is more than a guidebook to letter-writing – in fact, that it anticipates in historicity and imagination the formulations of the epistolary novel.

Joseph Hall's *Mundus Alter et Idem* (1605) also heralds the possibilities of prose fiction, according to Claude Lacassagne (*CahiersE*). He interprets the work (which was translated by John Healey in 1609 as *The Discoverie of a New World*) as a fiction of fictionality, a rhetorical enterprise by which the riches of the 'land of fiction' are celebrated. J. B. Bamborough (*RES*) asserts the serious and uplifting purpose of Burton's *Anatomy* as emphasized in the revisions to the conclusion of the second edition, making the work more appropriate to Burton's original intent and his profession as a divine. Bamborough notes the influence of the Danish Lutheran Hemingius, and

23. *The Power of Forms in the English Renaissance*, ed. by Stephen Greenblatt. Pilgrim (1982). pp. vi + 246. \$21.95.

places the *Anatomy* more centrally in the tradition of 'consolation books' for the sufferers of religious despair.

The consolations of quietness, upheld in Walton's *Compleat Angler*, are honoured in an excellent new edition²⁴ of this once popular work, which went through an average of one edition each year for three hundred years. Walton's latest editor, Jonquil Bevan, usefully provides the texts of both the shorter first edition (1653) and the fuller fifth edition (1676, the last in Walton's lifetime), so that the reader may study Walton's careful revisions and observe the work growing from a fishing manual into a literary autobiography. The textual apparatus is trustworthy and thorough; the introduction and annotation are full and scholarly, demonstrating Walton's use of sources in a wide variety of generic traditions, from prose pastorals and dialogues to commonplace books. Bevan's work on Walton also results in an article (*RES*) considering Walton's handling of key incidents in *The Compleat Angler* in terms of his experience of drama, as revealed in characterization and a sense of 'staging' of the interludes which link the ideal or literary level of the text to the real.

Sir Thomas Browne is the focus of two pieces of literary detective work this year. G. C. R. Morris (*N&Q*) attempts to establish Browne's correct date of birth; his astrological evidence, though fascinating, is inconclusive, and he can see few reasons to doubt (as others have in the past) Browne's own statement that he was born on 19 November 1605. Nigel Smith (*N&Q*) has spotted the first public reference to Browne's *Pseudodoxia Epidemica* in an unlikely setting: George Masterson's *The Triumph Stain'd* (1647). Browne's account of the chameleon is used to demonstrate the ignorance of the Leveller John Wildman who had attacked Masterson.

This has, indeed, been a pleasing year for those wishing to study the radical prose writers of the mid seventeenth century. The Past and Present series has usefully re-issued Christopher Hill's collection of Gerrard Winstanley's writings²⁵, first published ten years ago. During the intervening years there has been much increased interest in Winstanley not only as a historical figure but as a writer of inspirational prose. Hill's edition, including *The True Levellers' Standard Advanced* and *Fire in the Bush* as well as *The Law of Freedom*, was surely influential in this shift in the focus of literary studies of this period, and deserves to be kept in print.

Hill claims in his introduction that 'the English Revolution is a landmark in the history of English prose', and two collections published this year will allow readers to test this claim for themselves. In a sample of revolutionary prose from this period²⁶ (in the new and impressive Cambridge English Prose Texts series), Howard Erskine-Hill and Graham Storey present a veritable handbook of political prose styles from the comic zest of Richard Overton and the fiery Leveller John Lilburne to the classicism of James Harrington and the resonance of Milton. The range is crucial in correcting a blandly uniform sense of radical prose; the most extreme examples, however, are not to be found

24. *The Compleat Angler, 1653-1676*, by Isaak Walton, ed. by Jonquil Bevan. OET. Clarendon. pp. x + 437; 14 illus. £35.

25. *Winstanley: 'The Law of Freedom' and Other Writings*, ed. by Christopher Hill. CUP. pp. 395. £27.50.

26. *Revolutionary Prose of the English Civil War*, ed. by Howard Erskine-Hill and Graham Storey. CUP. pp. vii + 264. hb £22.50, pb £7.50.

here but in an enterprising collection of Ranter writings chosen by Nigel Smith²⁷. Though the Ranters' unique faith was really beyond rational language – Joseph Salmon's 'great desire' was to 'see and say nothing' – there was also a sense in which the Ranters were re-writing the Bible, believing that God was within them and their inner debates were writing out divine experience. Their texts were even printed in a biblical manner, and the tissue of biblical echoes is so extensive that Smith provides a vital index of references. The masterpieces of Abiezer Coppe, and Jacob Bauthumley (author of *The Light and Dark Sides of God*), allegorizing, challenging, and visionary, parallel in some ways to Blake's prophetic books, are made available in a modern edition for the first time. Their editor claims that 'to read the Ranter pamphlets is a very exciting experience', and he is right.

27. *A Collection of Ranter Writings from the Seventeenth Century*, ed. by Nigel Smith. Junction. pp. 278. pb £6.95.

Milton

GORDON CAMPBELL

1. General

The novelist and literary biographer A. N. Wilson has published a *Life of John Milton*¹, and a novel about Milton in which the poet is never named. In the novel, *Wise Virgin*², Mr Wilson has created a character called Giles Fox, who like Milton is a scholar who marries a woman called Mary who dies in childbirth, goes blind, marries another woman who dies after about a year, and in his maturity falls in love with a third woman much younger than himself. In the novel the third woman's name is Agar, which was the married name of Milton's sister; both Milton and Fox had daughters who read to them, and each had a contemporary called Lightfoot at his Cambridge college. The dream of Giles Fox which is the centrepiece of the novel is based on the dream which inspired Milton's sonnet about his late espoused saint. The novel is an exploration of the emotional life of the historical figure, and as such constitutes useful preparation for the novelist who is writing a biography of the same historical figure. The biography has the strengths and weaknesses which one would expect in a book written by an excellent novelist with no specialized knowledge of Milton or the seventeenth century. It is on the one hand a beautifully written account of Milton's life which uses the techniques of the novel to great effect, most notably in the opening pages of the chapter in which Mr Wilson describes a visit to the church in which the Countess of Derby is buried. But on the other hand it is a compendium of garbled facts and anachronistic prejudices: Milton's second tutor was Tovey, not Tovell; Laud became Bishop of London in 1628, not 1618; Galileo lived at Arcetri, not Fiesole; the name 'Lycidas' was not used by Spenser, but by his Latin translator; Milton was not an Arminian in the 1630s; 'Cromwell's KGB' is cheap and unfair; there is no evidence that Milton 'almost certainly' met Monteverdi or that he read his poems to Galileo or that he negotiated with Rabbi Manasseh for the re-admission of the Jews to England. And the learned Jewish scholar who edited the Yale edition of Milton's prose would have been astonished to hear a Catholic writer alleging that his edition had a 'papist bias'. One hopes that such points will be corrected before the biography is issued in paperback.

James Thorpe's first book on Milton was published in 1950. In his retirement from the directorship of the Huntington Library, that scholars' garden in the west of Eden, he has turned once again to Milton, this time to ruminate upon

1. *The Life of John Milton*, by A. N. Wilson. OUP. pp. 278. £9.95.

2. *Wise Virgin*, by A. N. Wilson. S&W (1982). pp. 186. £7.50.

the inner life of the poet³. Dr Thorpe's Milton is a man perceived through the eyes of advancing years. Whereas Christopher Hill used the fact that Milton smoked to argue that he was something of a libertine, James Thorpe uses the same fact to project an image of genial pipe-and-slippers domestic harmony. He returns more than once to the fact that Milton's chief recreation was walking, and at one point even uses a commentary on a poem 'as a kind of resting place for the discussion'. Milton's impulse to scorn delights and live laborious days is glossed in terms of 'working instead of playing golf on Saturday'; Dr Hill's Milton would be in the clubhouse bar. Dr Thorpe's approach to Milton's poetry is appreciative; he scorns critics who fret about the dating of poems and fail to notice the humane values which they embody. His comment on 'Hail holy Light', for example, is that 'it is a glorious passage, full of reverence and joy, in verse that echoes and re-echoes in the memory'. Some of Dr Thorpe's views are rooted in belief rather than evidence: 'I believe that Mary's desertion had a most profound effect on Milton. . . . This is my belief, based on what I understand of the kind of man Milton was.' Dr Thorpe's book is not without virtues. It is free from psychological and critical cant, and written in a lucid and graceful prose which few of the younger generation of American Miltonists can command. His chapter on Milton's sense of the natural world is a refreshing antidote to learned discussions of Milton and pastoral. My only reservation about scholarly matters concerns Dr Thorpe's habit of quoting bad translations of Milton's Latin and then grumbling about them in the footnotes; Dr Thorpe is quite capable of producing better translations himself, and should have done so.

The title of Herman Rapaport's *Milton and the Postmodern*⁴ is unnerving. The contents page, which lists chapters such as 'Milton and the *Thanatopraxie* of Writing', 'Milton's Epic *Trauerspiel*', and 'Lycidas: the Poetics of Antherection' make one suspect that the writer will prove to be a *poseur* or an intellectual steam-roller. What a delight it is to discover that these suspicions are quite unfounded, and that Professor Rapaport writes of difficult issues with commendable clarity, offering carefully moulded explanations of his procedures without a hint of condescension. He has aimed to use what he good-naturedly calls 'the poststructuralist critical machine' in a series of 'micro-readings'. He assumes familiarity with both Milton and post-structuralist theory, and inasmuch as I failed to wrap my brain around some of Professor Rapaport's weightier remarks, the blame lay with me. Professional students of Milton are usually contemptuous of modern critical theory, and exponents of critical theory tend not to have a sturdy knowledge of Milton. It is pleasing to find in Professor Rapaport a knowledgeable student of both; indeed, he argues that Milton's 'Latinate perspective' makes him uniquely suited to deconstructionist analysis. Those who feel at home in the deconstructionist jungle will find the book a useful practical application of post-modernist thinking to a major author; the ordinary Miltonist will sink beneath the waves.

Literary theory colours the three studies of Milton and Spenser which have appeared this year. John Guillory's *Poetic Authority: Spenser, Milton, and*

3. *John Milton: The Inner Life*, by James Thorpe. Huntington. pp. x + 191. \$17.50.

4. *Milton and the Postmodern*, by Herman Rapaport. UNeb. pp. xiv + 270. £16.10.

*Literary History*⁵ is an extraordinarily demanding and unaccommodating book, but I suspect that it is an important one. Professor Guillory has a philosophical cast of mind, and his prose reflects the complexity of the thesis which he proposes. On one level this is a history of ideas (though Professor Guillory denies this), a history of the relationship between the authority of inspiration and the authority of the imagination in the sixteenth and seventeenth centuries. It has clearly acknowledged origins in Hannah Arendt's essay 'What Is Authority?', the contemplation of which has led Professor Guillory to compose a book-length footnote to Curtius. On another level it is subtle and persuasive reading of Spenser and Milton which charts their changing attitudes to the imagination. Professor Guillory argues that the poetry of Spenser and Milton mediated a fundamental shift in the source of poetic authority. He concentrates on the resistance of the two poets to the idea that poetic authority is seated in the imagination. In the case of Milton Professor Guillory relates this insistence to Milton's gradual rejection of Shakespeare in favour of Spenser. Some of the critical remarks about the relationship of Milton's poetry to that of Shakespeare and Spenser are very sharp indeed. The one question that remained in my mind after reading this stimulating book concerned the literature of the European Renaissance. By what mechanisms and through which poets were comparable changes in the authority of the imagination mediated in the literatures of Europe? Perhaps Professor Guillory could oblige us with another book devoted to that question. Kenneth Gross (*PMLA*) argues that Milton's adaptation of the Spenserian hexameter reflects his larger poetical ambitions. This re-invention of the hexameter is said to enable Milton to translate the deep structures of Spenserian mythmaking. This is an interesting essay in literary influence, and a useful coda to Professor Guillory's study.

The title *Milton's Spenser*⁶ suggests an old-style study of influence, but Maureen Quilligan's modish subtitle, *The Politics of Reading*, conveys more accurately the burden of her book. 'Reading', we learn, 'is not academic. It is a proto-political act.' Maureen Quilligan's politics are (predictably) sexual politics, and she explains that 'the Renaissance epics, *Paradise Lost* and *The Faerie Queene*, are about sexuality in ways more fundamentally political than most other works of comparable stature before or after'. Obsession with gender occasions historical tunnel vision: 'the fact of Elizabeth's elder sister Mary's gender, we need to remember, was the motivating force of the Henrican reformation, at least in its early stages. Elizabeth's own sex was the cause of her mother's downfall.' In addition to feminist criticism, Professor Quilligan makes extensive use of reader-response criticism, and also of Marxist literary theory qualified 'by its incorporation of post-Saussurean developments in linguistically oriented interpretation'. Readers who are knowledgeable and enthusiastic about these ideological approaches will probably find the book rewarding; the dust-jacket records the enthusiastic approbation of Jonathan Culler, for example. As an unreconstructed critical dinosaur, I found its judgements either banal (e.g. 'the boar therefore is a

5. *Poetic Authority: Spenser, Milton, and Literary History*, by John Guillory. ColU. pp. xiv + 201. hb \$25, pb \$12.50.

6. *Milton's Spenser: The Politics of Reading*, by Maureen Quilligan. CornU. pp. 249. \$19.50.

metonymy for fallen bestiality, which by its very name – “bore” – suggests the power of the male phallus’) or incomprehensible (e.g. ‘erected out of the very ambiguity that Milton’s God’s style eschews, the poetry of *The Faerie Queene* is quintessentially self-conscious about its own fallenness’).

Richard Helgerson’s study of Spenser, Jonson, and Milton concentrates on the ways in which these three poets present themselves as *Self-Crowned Laureates*⁷. This is a sensible and intelligent book, and Professor Helgerson’s freshness of approach is certainly to be welcomed. In the Milton section Professor Helgerson has the bright idea of comparing Milton with his Cavalier contemporaries. It is surprising that no one has hitherto attempted such a comparison, but the specific links which Professor Helgerson proposes make one doubt the fecundity of the topic. In comparing the metaphor of the temple in Cowley’s *Davideis* with the opening of *Paradise Lost*, for example, Professor Helgerson’s attempt to prove influence is hampered by his failure to realize that these temples (and Herbert’s) have a common source in Virgil’s *Georgics*.

In recent years the most fruitful of the new approaches to classical and modern literature has been generic criticism. Francis Cairns’s study of *Generic Composition in Greek and Roman Poetry* introduced generic criticism to classicists, whose suspicion of new ideas has inclined them to regard the book as controversial. Students of Milton have been more receptive to generic criticism, which has been expounded by such distinguished critics of Renaissance literature as Rosalie Colie, Alastair Fowler, Barbara Lewalski, and Philip Rollinson. Now a collection of essays entitled *Composite Orders: The Genres of Milton’s Last Poems*⁸ has been assembled by Richard S. Ide and Joseph Wittreich in tribute to the late Joan Malory Webber and published as *MiltonS XVII*. The collection opens with a characteristically urbane piece by Earl Miner, who explores the subordination of dramatic and lyric elements to the narrative of *Paradise Lost*. O. B. Hardison speculates on Milton’s decision to begin the narrative of *Paradise Lost* with a long scene in hell. Professor Hardison thinks that other points of entry were rejected because a fictional scene follows Horace’s injunction to mix fact and fiction; this solution seems to me unlikely. Joseph Wittreich rides out once again on his prophetic hobby-horse, this time to show that in the council scenes in *Paradise Lost* Milton ‘exploits a narrative device for character delineation, in the process interiorizing and psychologizing a convention of epic poetry so as to make it integral and responsive to the demands of prophetic song’. Barbara Lewalski describes in her clear expository prose how the secondary narrators in *Paradise Lost* invent literary forms in order to accommodate their subjects to the understanding of Adam and Eve. Raphael is credited with a Lucretian philosophical poem (‘O Adam, one almighty is’), a classical epic (the war in heaven), an hexameron, and a speculative scientific treatise; Michael deploys tragic masques and a ‘brief epic’ based on biblical history. This is generic criticism of a high order indeed, and it is refreshing to experience calm advocacy of critical ideas; critical observations are presented to the reader as a gift, not rammed down the throat. Balachandra Rajan, who published an

7. *Self-Crowned Laureates: Spenser, Jonson, Milton, and the Literary System*, by Richard Helgerson. UCal. pp. x + 292. £22.10.

8. *Milton Studies*. Vol. XVII: *Composite Orders: The Genres of Milton’s Last Poems*, ed. by Richard S. Ide and Joseph Wittreich. UPitt. pp. xiv + 318. \$31.95.

important book on Milton in 1947, is still writing about Milton with great distinction almost forty years later. In this subtle and intelligent essay Professor Rajan argues that *Paradise Lost* is 'a mixed-genre poem of deep generic uncertainty'. Richard Ide contends that Milton's 'conception of tragedy is distinctly Elizabethan', though many of the plays which he discusses are distinctly Jacobean. Some of the analogies which Professor Ide produces are interesting, but there is no discussion of drama which is contemporary with Milton, so one can hardly evaluate the implied thesis that Milton's conception of tragedy owes more to Elizabethan tragedy than (say) Restoration tragedy. Thomas Amorose argues that in the last two books of *Paradise Lost* Milton brings conflicting theories of history into dialectical conflict. Professor Amorose's sense of Renaissance historiography derives from a few studies published in the 1960s, and owes nothing either to recent work on the subject or serious study of Renaissance historians; criticism should be built on firmer foundations. Stanley Fish's studies of Milton's control of his reader's response have refined the same skill in his own writing; one responds to his sparkling criticism gratefully, but also with a conviction of one's slow-wittedness. In a characteristically agile study Professor Fish relates the temptations of Satan in *Paradise Regain'd* to the assumptions of narrative plot. Outlining 'the doctrine of things indifferent', he uses it with great effect to elucidate the temptations. Annabel Patterson's essay begins with a potted history of romance, continues with a chronological survey of Milton's comments on romance, and concludes with an account of *Paradise Regain'd* which relates it to the romance tradition. One baulks at details (e.g. 'Milton's response to *Histrionmastix* was, predictably, to assert a moderate aesthetics') and occasionally one would like to be reminded of the evidence (e.g. Milton 'had read *Don Quixote*'), but there are compensating good points, such as the discussion of the hippogriff. Stuart Curran writes perceptively on the generic implications of the shadows cast by the epics of antiquity on *Paradise Regain'd*. He is particularly interesting on the relationship of Milton's renunciations of traditional epic values to the renunciations of the Jesus of *Paradise Regain'd*. John Shawcross is one of America's most distinguished students of Milton. His essay in this volume explores the generic implications of the joint publication of *Paradise Regain'd* and *Samson Agonistes*. This is not one of Professor Shawcross's finest pieces, but it is of course shrewd, sensible, and well informed. His assertion that in certain respects *Samson Agonistes* should be read as a poem rather than as a play has important critical implications, and will probably not go unchallenged. One might have thought that Mary Ann Radzinowicz had finished with *Samson Agonistes* when she published her authoritative *Toward Samson Agonistes* in 1978, but in this collection she returns to the piece with a characteristically lively and intelligent discussion of the ways in which Milton incorporates lesser poetic genres into his tragedy. Lady Radzinowicz argues that Milton replaces dramatic suspense with dramatic suspension, which allows the recapitulative structure of the play to function. The four most important literary kinds incorporated into this structure are the 'character', the *récit*, the debate, and the narrated play-within-a-play. This essay and Professor Lewalski's similar essay are probably the most accomplished chapters in the collection. The concluding essay by John C. Ulreich breathes new life into the old argument about the relationship of classical, Hebraic, and Christian strands in *Samson Agonistes*. He argues that *Samson Agonistes* is a

parable of deliverance and a radical prophecy in which Samson is not merely a type of Christ but also a Son of God. There is an interesting discussion of the Book of Amos as a structural model for Milton's play, but I confess to grave doubts about the imposition of a five-act structure on Amos; in any case Professor Ulreich seems not to have read Amos in the languages in which Milton read it, so his comparisons are necessarily limited.

In *Milton and the Middle Ages*⁹ John Mulryan has collected the papers presented at the Kalamazoo Medieval Conference at Western Michigan University. The topic is a worrying one. The theologian in Milton subscribed to the humanist notion of a period of decadence intervening between the present and those 'virgin times between Christ and Constantine', and shows precious little interest in late-medieval theology, of which he seems to have read very little. Professor Mulryan feels that scholars who point to Milton's hatred of Roman Catholic institutions and thought 'have forgotten an obvious truth about Milton, that he was intimately acquainted with almost all of the learning available during his time, including the classical, the medieval, and the modern'. Far from being an 'obvious truth', this is an idolatrous falsehood. For real breadth of learning one might point to Milton's older contemporary Joseph Mead, who was deeply learned in such subjects as philology, mathematics, anatomy, botany, and Egyptology; Milton, who knew little of these subjects, had a range of interests which by comparison is relatively narrow. To infer Milton's knowledge of medieval traditions from his alleged omniscience is to be guilty of the very sophistry for which Milton excoriated the schoolmen. One by-way of medieval literature in which Milton could pretend to some expertise is rabbinical commentary, which was of course untainted by popery. Jason Rosenblatt discusses Jewish and Christian elements in Raphael's account of creation, and concludes that the angel's commentary is more Hebraic than Christian; the argument seems plausible, but it would be easier to judge if it were argued at greater length than is permitted in a conference paper. John C. Ulreich, who is normally quite a sound scholar, tries to transform the Milton of *Paradise Lost* into a sacramentalist. There are certainly symbolic meals in the poem, but one can hardly ignore the satirical thrust of Milton's use of 'transubstantiate' in *Paradise Lost* V.438; similarly, when Raphael explains to Adam and Eve that healthy food might transform them into angels (V.496-9), he is not making a theological point about food but rather countering Satan's offer in Eve's dream to 'taste this, and be henceforth among the gods/Thy self a goddess' (V.77-8). Paul Dowling and Ellen Goodman attempt in their essays to associate Milton's thought with that of Thomas Aquinas. I remain unconvinced. Thomas and Milton were both Christians, and were both students of the theology of late antiquity; it would be surprising if there were not occasional similarities in their thought. William Melczer's essay on *Of Education* displays a familiarity with European literature which is rare among Miltonists, but his central contention that Milton's tract is Aristotelean, and thus medieval rather than Renaissance in spirit, fails to take account of the presence of Ramus in late-Renaissance thought. Michael Lieb is in good form in his account of Milton's views on monasticism; one wonders how these views can be reconciled with figures such as the 'pensive nun' of 'Il Penseroso', and

with Milton's enthusiasm for celibacy in the 1630s. Albert Labriola discusses with his usual elegance and erudition the theological, typological, and iconographical strains in Milton's portrayal of Noah. In an ingenious and beguiling essay Paul Reichardt relates Manoa, Dalila, and Harapha to iconographical conventions which associate them with covetousness, lechery, and pride, and ultimately with the triad of worldly vices in 1 John 2.16. Finally, Edward Sichi scrutinizes the parallels between the fountain scene in *Paradise Lost* IV and the fountain of Narcissus in *Roman de la Rose*; his observations lend support to the view that *Roman de la Rose* can be said to have influenced *Paradise Lost*.

The argument about Milton's spelling was at the heart of the debate about editorial principles appropriate to Milton in the 1950s and 1960s. In 1980 I was able to dismiss the issue as 'part of the history of Milton criticism'; such Olympian complacency was inappropriate. John Creaser has revived the debate in a very fine paper in *RES*. This article will be essential reading for future editors of Milton; such hard thinking about editorial principles also bodes well for the Penguin/Yale edition of Milton's poems which Dr Creaser is preparing.

The American poet and essayist Wendell Berry turns his attention to Milton in his latest collection of essays, *Standing by Words*¹⁰. In the title essay he compares a 'comely, orderly, and clear' poetic sentence by Milton with an appalling sentence by Buckminster Fuller on the same subject. In 'Poetry and Place' Mr Berry discusses the conflict between Milton's ambition to become a great theological poet and his sense of the human place in the order of creation. It is a great pleasure to read Mr Berry's finely crafted prose, which is wholly untainted by academic mannerisms.

Judith Kates's *Tasso and Milton*¹¹ has been ineptly titled; this is a study of Tasso's epic theory and practice. The few pages on Milton at the end of the volume do not contain any startling disclosures.

This year interesting contributions to Milton studies have come from India and China, but the most active Miltonists in Asia are the Japanese. Under the Tokugawa shogunate the only authorized European language was Dutch, and when an inept Japanese translation of a Dutch translation of an English book introduced the name of Milton to the Japanese in 1841, 'the lofty thoughts' (*de verhevene gedachten*) of Milton were taken to be the title of one of his works. From this inauspicious beginning the Japanese have developed an extensive community of well-informed students of Milton. Volume VI of *MCJNews* contains the papers of the symposium on *Of Education* held in 1981 in Kyoto, the academic centre of Milton studies in Japan. Hiroko Tsuji describes the influence of Quintilian on Milton's tract, Masao Hamabayashi distinguishes Milton's educational ideals from those of John Dury, and Masayuki Suzuki contrasts the ideas in *Of Education* with those of Milton's later tracts, and traces the progress of educational reform in England since the seventeenth century. The symposium held in Tokyo in 1982 was entitled 'Paradise Lost and the Present Age: Problem of Love'. Kazuyoshi Enozawa outlines a possible approach to *Paradise Lost* for non-Christian readers, Mariko Iinuma discusses

10. *Standing by Words*, by Wendell Berry. NPP. pp. 213. pb \$10.50.

11. *Tasso and Milton: The Problem of Christian Epic*, by Judith A. Kates. BuckU. pp. 181. \$24.50.

the Renaissance context of Milton's presentation of prelapsarian love. Teiji Komori describes the relevance of Milton's idea of love for modern times, and Katsumi Morita relates Milton's presentation of conjugal love to the regeneration of Adam and Eve. *MCJNews* VI also contains abstracts of papers on subjects as various as similes in Milton and Homer, space in *Paradise Lost*, Empson and Milton's God, Milton's psalm-paraphrases, and Milton and Virgil. The volume concludes with a bibliography of over seventy books and articles on Milton published in Japan in 1980 and 1981.

Finally I should like to note two books which were not made available to my predecessor for review. Edward Le Comte's seventh book on Milton is *A Dictionary of Puns in Milton's English Poetry*¹². Professor Le Comte is one of the elder statesmen of American Miltonists, and so is competent in both Greek and Latin. He is thus ideally equipped to prepare a dictionary of Milton's puns, many of which are bilingual. It is a matter for regret that he has chosen to be comprehensive, and to print the conjectures of scholars much less learned and sensible than himself. Thus J. B. Broadbent's silly suggestion that 'eyeless' in *Samson Agonistes* 41 can mean 'loss of I, identity' is reprinted. Doubtful puns are marked with an asterisk, including some of those proposed by Professor Le Comte himself in his book *Milton and Sex*.

Yet another important Milton scholar has emerged in France with the publication of Roger Lejosne's massive and learned treatise on *La Raison dans l'oeuvre de John Milton*¹³. M. Lejosne's study of this central idea in Milton is set in the context of a comprehensive investigation of changing conceptions of reason in Renaissance Europe. His survey of the English material is competent, and his discussion of the Ramist tradition is brilliant. M. Lejosne is an excellent Latinist, and has a good grasp of the way in which logic feeds into the theology of the period. With habitual acuity he comments that 'Milton donne parfois l'impression d'avoir dicté certains chapitres du *Traité de la doctrine chrétienne* en gardant son propre *Art de la Logique* (s'il était déjà rédigé) à portée de la main'. M. Lejosne has written an important book, and the range of material which it covers will make it useful for students of aspects of the Renaissance far removed from Milton studies.

2. Minor Poems

Steven M. Oberhelman and John Mulryan (*MP*) discuss the metrics of the Latin poems in Milton's *Sylvarum Liber*, concluding that Milton often experimented with metre, and that his choice of metre was always appropriate to his subject matter. Most Miltonists have little or no command of Latin prosody; this very welcome study dispels the mist hovering over an important aspect of Milton's Latin poems. Bei-Yei Loh (*N&Q*) argues that the bones-stones rhyme which opens Milton's 'On Shakespeare' constitutes evidence that Milton visited Stratford and read the quatrain of doggerel engraved on Shakespeare's tombstone. The argument falls far short of proof, but is none the less an intriguing possibility, and one is grateful for any glimmers of information concerning the occasion of this poem. Jack Goldman (*ELN*)

12. *A Dictionary of Puns in Milton's English Poetry*, by Edward Le Comte. ColU (1981). pp. xx + 238. £15.60.

13. *La Raison dans l'oeuvre de John Milton*, by Roger Lejosne. Etudes Anglaises 80. Didier (1981). pp. 544. Ffr 325.

compares Milton's Greek version of Psalm 114 to the Hebrew original and to the Septuagint, and concludes that although Milton's translation of the former was coloured by the latter, it is an original translation. I would not presume to judge Rabbi Goldman's comments on the Hebrew text, but his view that Milton's version of the psalm is written 'in the classical Greek of the Homeric epics' seems to me mistaken, although there is one garbled recollection of an Homeric phrase. Frederic B. Tromly (*MP*) argues that the final line of the version of 'On Time' contained in a Bodleian manuscript ('Where death and Chance, and thou O tyme shall be noe more') echoes the last line of Donne's 'Death Be Not Proud' ('And death shall be no more: death, thou shalt die'). Readers who can recall the first line of 'When the Roll Is Called up Yonder' or the Greek text of Revelation 10.6 will realize that this common phrase is a sandy foundation on which to build an argument.

3. Nativity Ode

Beverley Sherry (*MiltonQ*) uses Botticelli's 'Mystic Nativity' to elucidate the mystical elements in the Nativity Ode. Howard Dobin (*MiltonQ*) contends that the masque conventions in the poem show that in 1629 Milton already disapproved of the court masque; Professor Dobin's grasp of the politics of 1629 is inadequate, and his ill-disciplined argument fails utterly to convince. In *MiltonS* XVIII, the second volume of *MiltonS* to be published this year, Bernard Adams discusses the imagery of the Nativity Ode in Ramist terms. His stale potted history of Ramism is hardly appropriate to *MiltonS*, and his analysis of the imagery of the poem is a salutary reminder of the uselessness of Ramist logic as a tool for the analysis of poetry. Finally, Jonathan F. S. Post (*ELN*) offers an author-contextual reading of the 'wizards' in the Nativity Ode, and argues that the choice of 'wizard' over 'wise man' casts 'a shadow of doubt on the nature of that wisdom'.

4. 'L'Allegro' and 'Il Penseroso'

Gerard H. Cox (*MiltonS* XVIII) argues that the twin poems are complementary rather than sequential, and that their harmony derives from the Hermetic tradition. Professor Cox's knowledge of the Hermetic tradition seems largely to be based on secondary sources, so his study is less than authoritative.

Ben Lockerd (*MiltonQ*) detects a pun in 'Sport that wrinkled Care derides', for the false French cognate of the English 'deride' is *dérider*, which meant 'to smooth away wrinkles'; Professor Lockerd's second suggestion of a play on a late-seventeenth-century meaning of *dérider*, 'to cheer someone up', is much less convincing. Morton D. Paley (*HLQ*) studies Samuel Palmer's designs for the twin poems.

5. 'Comus'

Leah Sinanoglou Marcus (*Criticism*) proposes a new context in which to read *Comus*. Professor Marcus describes the case of Margery Evans, a serving-maid who had been raped, robbed, and wrongfully imprisoned, and whose appeal for redress was heard by the first Earl of Bridgewater in his capacity as Lord President of the Council in the Marches of Wales. Professor Marcus

argues that the Margery Evans case would have formed part of the political background against which the original audience of *Comus* would have interpreted Milton's masque, and that in the light of this case *Comus* takes on a new significance as an analysis of the administration of justice. This article will inevitably provoke a controversy similar to that which surrounds the Castlehaven scandal. My initial reaction is one of gratitude for competent archive work, reservation about her use of Drayton's *Poly-Olbion*, and scepticism about the relevance of the Margery Evans episode for an understanding of *Comus*.

In recent years William Hunter, the distinguished student of Milton's theology, has been conspicuously occupied with the *Milton Encyclopedia*, and quietly pursuing a relatively recent interest in *Comus*. His book on *Comus* as a family piece¹⁴ contains some controversial material. The use of the Calendar of Lessons, for example, sometimes fails to convince – that the lesson for the evening before Milton was born contained the words 'Blessed is the man that endureth temptation' is arguably unrelated to the fact that temptation is the subject of Milton's major poems. On the other hand, that on the evening before *Comus* was performed, the family would have heard 1 Corinthians 13 read may well be related to Milton's infamous transformation of that passage in his masque. Similarly, Professor Hunter's contention that *Comus* was performed outdoors is bound to provoke protest, as will his construction of a tentative promptbook for *Comus*. And like A. N. Wilson, Professor Hunter devotes an entire chapter to the Castlehaven scandal. I suspect that the influence of the Castlehaven scandal on *Comus* has been much exaggerated by the community of Miltonists.

Paul Stevens (*MiltonQ*) analyses the 'magic structures' in *Comus* in a very fine article which contains an excellent discussion of the 'Shakespearean' passage in Milton's masque. The dimness of F. R. Leavis's remarks on Milton's use of Shakespearean language is wittily exposed. Professor Stevens pursues his argument with vigour and intelligence, and concludes that Milton's language 'imitates the operation of reason checking fancy by counterpointing *Comus*'s appeal to visualization with a simultaneous appeal to analysis'. Violet O'Valle (*MiltonS* XVIII) relates *Comus* to various Welsh oral traditions. Professor O'Valle seems not to read Welsh, and seems not to have encountered the large Latin literature in which the Welsh humanists sought to inform Englishmen and Europeans about Celtic literature and traditions; instead she has consulted anthologies of Welsh folk-tales and secondary literature on Welsh folk-lore. Reviewers with Celtic names can hardly be expected to look kindly on such patronizing remarks as the assertion that 'Celts consider it unlucky to say the word *fairies* aloud, and usually refer to them as simply *they* or *themselves*'.

6. 'Lycidas'

J. Martin Evans's monograph on *Lycidas*¹⁵ is arguably the finest essay ever devoted to that poem. Professor Evans is exceptional amongst students of

14. *Milton's 'Comus': Family Piece*, by William B. Hunter Jr. Whitston. pp. viii + 101. \$15.

15. *The Road from Horton: Looking Backwards in 'Lycidas'*, by J. Martin Evans. ELSMS 28. UVict. pp. 90. \$5.

Milton in that he can write clear, unpretentious, and lively prose. This monograph is deeply learned, but it is never pedantic. Professor Evans does not parade his learning with a view to drawing our attention to his erudition; rather he unostentatiously places his knowledge at the service of the poem. One of the recurring themes of the monograph is the relationship of *Lycidas* to Theocritus's *Idyll I* and Virgil's *Eclogue X*. A succession of editors has catalogued the similarities of Milton's poem to those of Virgil and Theocritus; Professor Evans concentrates on the differences, and argues that Edward King emerges as the exact antithesis of Daphnis and Gallus. And whereas most students of Milton seem to assume that Milton read the ancient texts in twentieth-century editions (or translations), Professor Evans has uncovered the Virgil and Theocritus of the Renaissance commentaries, and used them to great effect. His comments on the Renaissance Orpheus shape a brilliant analysis of the Orpheus passage in *Lycidas*, an analysis which makes much previous discussion of the passage seem puerile. The attempt to relate the poem to Milton's sexual preoccupations occasionally provokes a howl of protest (the alleged orgasm in 'burst out into sudden blaze' reminds one of Morris Zapp's analysis of Jane Austen), but none the less convinces this reader. One hopes that the monograph will be reprinted by a publisher with a good distribution network, as it should be widely read.

C. A. Patrides published a collection of critical essays on *Lycidas* in 1961. That collection has now re-appeared in a new and revised edition¹⁶. Paul Elmer More's appreciative essay on 'How to Read *Lycidas*' has wisely been dropped and seven 'new' essays have been added, one ancient (1949) but powerful piece by Caroline W. Mayerson on the Orpheus image in *Lycidas*, and six essays published since 1961. The first of the post-1961 essays is J. S. Lawry's analysis of the dialectical structure of the poem; his view that *Lycidas* is primarily concerned with poetry and the poet is argued with great skill. Isabel MacCaffrey sees the central theme of *Lycidas* as loss of innocence, and argues with considerable sensitivity that the true landscape of the poem is the speaker's consciousness. Balachandra Rajan's characteristically wise essay is particularly acute on the pastoral decorum of the poem. Donald Friedman's excellent piece is a fine analysis of the shifting mind of the poet's persona. Edward W. Tayler's concentration on the Christian elements in *Lycidas* is a timely complement to James H. Hanford's opening essay. And Stanley Fish is of course as fresh and dazzling as ever. This collection is invaluable for the student of *Lycidas*, and its chronological arrangement also allows one to study the development of criticism of the poem. My only reservation about the choice of essays is that the two most controversial studies of *Lycidas* published since 1961 (Alastair Fowler on numerology and William Madsen on the voice of Michael) have been excluded. The meticulous editing that one associates with Professor Patrides is everywhere apparent; almost every essay has been revised for inclusion in this collection. The volume concludes with a characteristically daunting bibliography by the editor.

Lawrence W. Hyman (*MiltonQ*) offers a thoughtful analysis of the interplay between the literal fact of the death of *Lycidas* and the poetic and religious structures which transform death into eternal life. Eugene R. Cunnar

16. *Milton's Lycidas: The Tradition and the Poem*, ed. by C. A. Patrides. New and rev. edn. UMiss. pp. xviii + 370. hb \$30, pb \$13.50.

(*MiltonQ*) enters the interminable debate about the meaning of Milton's 'two-handed engine'; he attempts 'to situate the image within the historical, theological, iconographical, and poetic tradition of *Christus in statera* – that is, Christ on the scales of the Cross'. The article will certainly not conclude the controversy, but it includes a very useful survey of the *Christus in statera* topos. R. F. Fleissner (*Expl*) defends a version of the 'keys' interpretation of the engine. John C. Ulreich (*MiltonS* XVIII) examines the prophetic voice in *Lycidas*, particularly St Peter's speech, which he relates to the Petrine epistles. The problem with Professor Ulreich's method is that he demonstrates parallels between the poem and versions of the Bible which Milton did not use (A.V., R.S.V., Vulgate, etc.). Milton read the epistles of Peter in Renaissance editions of the Greek and (in the case of 1 Peter) Syriac texts, and in the Latin translations of those texts by Tremellius and Beza; serious students of Milton should surely do likewise. A similar problem vitiates John Gorecki's argument (*MiltonQ*) that Milton's 'fatal and perfidious Bark' may derive from the Argo of Greek mythology. This study deals with an interesting problem, and I suspect that Professor Gorecki's conclusion is correct, but his argument is hampered by lack of reference to the Greek texts and a failure to consult the ancient scholiasts and Renaissance mythographers who would have been familiar to Milton. Critics have often discussed the pilot of the Galilean Lake, but Kathleen M. Swaim (*MiltonQ*) chooses to comment on the lake rather than the pilot, and shows how the particular features of the Sea of Galilee are integrated into the imagery of *Lycidas*. Jason P. Rosenblatt (*PQ*) examines the figure of Michael in *Lycidas* by reference to the tradition which connects Michael with the body of Moses. Professor Rosenblatt has pulled the thread of Jude 9, and the results are interesting if partial. He might equally have looked at the *Ascension of Isaiah* or the Christian tradition in which Michael protects individual Christians in their hour of death and leads them to the holy light. Gordon Campbell (*MiltonQ*) gives details of the contributors to *Justa Edouardo King*, the volume in which *Lycidas* was first published. His identification of the John Hayward who contributed a Latin poem to the volume in 1638 with the historian who died in 1627 seems unlikely.

7. Sonnets

John R. Knott Jr (*PQ*) explores the echoes of the Old Testament in 'On the Late Massacre in Piedmont', and concludes that Milton's Waldenses were not only Christian martyrs but also 'descendants of the Israelites who were scattered by their enemies and then brought together again by God'. J. S. Lawry (*MiltonQ*) offers an intelligent close reading of the same sonnet; the same author's analysis of postscript and prescript in 'How Soon Hath Time' and 'When I Consider How My Life Is Spent' (*MiltonS* XVIII) concentrates on the relationship of octave to sestet in the two sonnets.

Milton's sonnet to his 'late espoused saint' compares her to Alcestis, and most editors gloss the allusion by reference to the play of Euripides. In *MiltonS* (1977) J. S. Hill suggested that Milton was recalling Phaedrus's speech on Alcestis in the *Symposium*; now Patrick Cheney (*MiltonS* XVIII) examines Socrates' speech on Alcestis in the same dialogue, and tries to set Milton's sonnet in the context of English Renaissance sonnets which respond to Platonism. Richard J. Du Rocher (*MiltonQ*) discusses 'I Did but Prompt the

Age', which he calls Sonnet XI (it is surely eccentric to follow the original manuscript numbering). The article contains a useful minor point about the integration of the wealth and blood images into the rest of the poem, but the general level of scholarship is not high: his gloss on 'barbarous noise', for example, informs us that the Latin *barbarus* means 'foreign'; he might have explained that the mention of Quintilian in the companion poem ensures that Milton's 'barbarous' recalls Quintilian's chapter on *Barbarismi*.

8. 'Paradise Lost'

It is alarming to contemplate the fact that of all this year's publications on *Paradise Lost* the one which will be most widely read in schools and universities will be David Daiches's monograph on *Paradise Lost* in the SEL series of which he is general editor¹⁷. The problem is one of *quis custodiet*; a general editor other than the author would not have accepted the manuscript. The most disturbing feature of the book is that Professor Daiches seems to have quoted the poem from memory. He quotes, for example, 'Eve, now I see that thou art nice of taste', when what Milton wrote was 'Eve, now I see thou art exact of taste'; somehow 'exact' became 'nice', and 'that' had to be inserted for the rhythm. Similarly, Milton's 'object new' appears as 'objects new', thus destroying the allusion to the serpent; Milton's 'higher knowledge' becomes 'higher wisdom'; Milton's 'equal'd with me in fate' appears as 'equal'd with them in fate'. There are scores of such errors. Carelessness is not, however, the book's only fault. Parts of the book are recycled, and the new material is distinctly tired: two aspects of the poem are said to lack interest on one page alone, Book XI is given only a few lines, the epic model is said to be inadequate in Book VI, Milton is said to have felt obliged to include the heroic games, and so on. Even the bibliography is insular (the only non-British critic used to teach at Cambridge) and dated (the most recent book was published 20 years ago). On receiving the book I wrote to the publisher to suggest that it be withdrawn, but Edward Arnold has declined to do so.

As students of Milton tend not to be readers of the *Memoirs and Proceedings of the Manchester Literary and Philosophical Society*, in which Stevie Davies published a fine article ('John Milton on Liberty') in 1974, they will be taken unawares by the brilliance of her new book on *Images of Kingship in 'Paradise Lost'*¹⁸. The problem which Miss Davies confronts is one that has puzzled me for many years: how can one reconcile Milton the pamphleteer, the impassioned champion of republicanism and the liberty of the individual whose imagination was seized by the execution of Charles, with Milton the poet, who in the richest poem in the English language celebrated the monarchy of heaven and rejoiced in the defeat of the Satanic revolutionaries who attempted to overthrow that monarchy? Many good critics have attempted to solve the problem, and their proposed solutions are at best incomplete. Miss Davies offers an utterly convincing solution, which she modestly describes as partial. She has constructed a taxonomy of monarchical images in *Paradise Lost*. Images of earthly kings, oriental tyrants, and (to my surprise) Roman

17. *Milton: 'Paradise Lost'*, by David Daiches. SEL 76. Arnold. pp. 64. £1.95.

18. *Images of Kingship in 'Paradise Lost': Milton's Politics and Christian Liberty*, by Stevie Davies. UMiss. pp. 248. \$19.50.

emperors are shown to be associated with Satan. Images of feudal lords and of the creating father, a literal *pater patriae*, are associated with the kingship of the Father and Son. Intelligent attention is given to the development of these images in Milton's prose works, and to the process whereby the political principles of the prose are revitalized in the poem. Miss Davies's exposition of this elegantly simple thesis is subtle and poised; her chapter on Imperial Caesar is a critical *tour de force*. This is an important book, heartily to be commended to scholars and students alike. It will rapidly establish itself as a classic of Milton criticism. One only regrets that the youngest teemed star of the English Miltonists should have chosen to publish her book abroad.

There are very few full-length studies of individual characters in Milton's poetry, apart from God. Now Diane Kelsey McColley has written a substantial and learned book about a relatively minor character, Milton's Eve¹⁹. Eve has of course been selected for such treatment because of her gender. Feminist comment on Milton has tended to be hostile; a useful account of such readings may be found in Sandra Gilbert's *PMLA* article (1978). In recent years feminists who happen also to be Christians have tried to show that Christianity is not in its essentials and origins a misogynist religion. Professor McColley has clearly been influenced by such writers; she argues that 'modern readers have come to understand the Bible in ways that divest it of antifeminine rabbinical and patristic accretions'. There is something distinctly unsavoury about the attempt of Christian feminists to blame biblical misogyny on 'rabbinical accretions'. The efforts of writers such as Virginia Mollenkott and Phyllis Trible to redeem the Bible for modern feminist Christians are in Professor McColley's book extended into an attempt to rescue Milton from the taint of misogyny. Such scholarship is inevitably tendentious rather than dispassionate, and as such should not be trusted. But if Professor McColley's study is flawed by tendentiousness, it is redeemed in part by its many virtues. A wealth of useful material on Renaissance depictions of Eve is brought to bear on Milton's Eve, and these contexts and analogues are used to great effect to illuminate passages in *Paradise Lost*. Professor McColley's prose is distinctly lively, and many of her critical formulations are very sharp indeed.

Elizabeth Ely Fuller's book²⁰ on *Paradise Lost* contains the silliest footnote of the year. After lamenting Milton's 'use of the concept *man* to refer to "human being"', Professor Fuller announces that in her quotations from *Paradise Lost* she has 'not altered this usage except where it is unusually distracting', and that she signals such changes by enclosing them in brackets. In Milton's version of the poem God instructs Raphael to 'converse with Adam' in order to 'advise him of his happy state'. Professor Fuller ignores the reference to Adam, and cites the line as 'advise . . . [them] of . . . [their] happy state'. The subject of the book is *Milton's Kinesthetic Vision in 'Paradise Lost'*. I was never able to pin down precisely what was meant by the term 'kinesthetic', though there are many attempts to help the benighted reader (e.g. 'whereas the kinesthesia of the sympathetic stage is negative and painful, modal kinesthesia is more positive and less painful'). Indeed, Professor Fuller's mind works habitually at such a high level of abstraction that I usually

19. *Milton's Eve*, by Diane Kelsey McColley. UIll. pp. ix + 233. \$17.50.

20. *Milton's Kinesthetic Vision in 'Paradise Lost'*, by Elizabeth Ely Fuller. BuckU. pp. 321. \$37.50.

did not understand what she was saying. Her approach is wholly conceptual, and utterly untainted by historical scholarship. Here, for example, is her description of Eve: 'Eve is the pure lyric principle, in a presympathetic and almost premodal form. . . . She is fluidity and pure space, undefined and circumscribed by poles and forces as in the lyric paradigm. It is as if magnetism were freed from its field. She is not the imagination, because she cannot maintain the center necessary to stay in modality and then move into the relativizing modes.' Is that clear to everyone?

We stagger from feminism to Freudianism. J. D. Hainsworth (*EIC*) examines 'Ups and Downs in *Paradise Lost*' through a Freudian glass, and argues that such images may have come to Milton in a dream, as they resemble the 'dreams of flight' beloved of psychoanalysts. Such readings quite justifiably stir students of Milton to revolt, because psychoanalytical criticism has traditionally been practised by professors of English who have read a little Freud, or by psychoanalysts ignorant of literature. This position must now be re-assessed in the light of William Kerrigan's latest book, *The Sacred Complex*²¹. Professor Kerrigan is that *rara avis* who has a formidable knowledge both of Milton and of psychoanalysis. His account of the 'psychogenesis' of *Paradise Lost* is subtle and sympathetic, but like Christian readings of the poem depends crucially on a shared faith on the part of the reader. Born-again Freudians may nod sagely when Professor Kerrigan proposes 'that Milton's Son is somehow his Father's Eve, receiver and reflector of his phallus of light', or when he notes Milton's 'replacement of the "oral" Creation *ex nihilo* with the "anal" Creation *ex deo*'. As a scoffer who refuses to believe that even Oedipus had an Oedipus complex, I am perhaps not the best person to offer a sympathetic reading of this book. But believers will enjoy the book.

In a welcome antidote to Freudian and Jungian readings of the dreams in *Paradise Lost* and *Paradise Regain'd* Richard Turner (*PLL*) discusses these dreams in the context of Renaissance dream-lore. Professor Turner worries unduly about the relevance of his findings for reader-response criticism, as he has lost the old liberal-humanist belief that the study of historical contexts can enable the modern reader to enter imaginatively into the experience of seventeenth-century readers. I have not lost that faith, and found the article very useful.

The last and least worthy of this year's books on *Paradise Lost* shows that 'things unattempted yet in prose' no longer include Milton's poem, for a Texan lawyer has produced a prose rendition²².

The general standard of articles on *Paradise Lost* has not been high, but several merit brief notice, if only as a warning. Jean Gagen (*MiltonQ*) argues that Adam does not identify the serpent with Satan until after the judgement in *Paradise Lost* X. The idea is not wholly without merit, but the argument is vitiated by the use of a psychology which was not available to Milton. Thus Adam is said to be 'in a state of profound shock' when he learns that Eve has fallen, and we are asked to consider the possibility that the real identity of the

21. *The Sacred Complex: On the Psychogenesis of 'Paradise Lost'*, by William Kerrigan. Harvard. pp. x + 344. \$25.

22. '*Paradise Lost*': *A Prose Rendition*, by Robert A. Shepherd. Seabury. pp. x + 166. pb \$8.95.

serpent 'may have been simmering just below the surface of Adam's conscious mind', as if Milton's Adam were a real person rather than a fictional character. Similarly, Diana Benet (*MiltonS* XVIII) argues that in the separation scene in *Paradise Lost* 'Milton analyzes trial by showing that Adam and Eve expect to emulate the Son and Abdiel, respectively'. This silly thesis is rooted in the assumption that Milton's fictional Adam and Eve have been endowed with the psychology of real people. Thus Eve is said to have her own conception of temptation 'based on her understanding of Raphael's account of Abdiel, from which she infers several principles'. Joan S. Bennett (*PMLA*) approaches Adam and Eve at an altogether more intelligent level. In the latest of a series of distinguished articles, Professor Bennett describes what she sees as the two strains of English antinomianism in the seventeenth century, and then considers the separation scene in *Paradise Lost* IX in the context of her carefully argued taxonomy. She concludes that Milton dramatizes in Eve the voluntarist antinomian's tendency to be overconfident, and in Adam the humanist antinomian's struggle with right reason; I am convinced by her argument, which is not as coldly schematic as my summary might suggest. Jacques Blondel (*CahiersE*) has also attended to Milton's Eve, and sets his argument for the humanity and modernity of Eve in the context of traditional views of her character. Rupin W. Desai (*MiltonQ*) argues that Adam's fall may be seen 'as a prefiguration of Christ's sacrificing himself for the church', because Adam sees his fall as an act of self-sacrifice. The argument is flawed by an irrelevant analogy to Kierkegaard, but is on the whole pursued with intelligence and subtlety.

In *The Bookcollector* Hugh Amory attempts to construct a bibliography of the first edition of *Paradise Lost*. The facetious tone of his argument is more appropriate to an after-dinner speech than a bibliographical essay, and he spends too much time mocking the bibliographical efforts of Milton scholars. The argument is both interesting and irritating, and his view that the first issue of *Paradise Lost* has 1668 on the title-page is unlikely to be welcomed by bibliographers of Milton.

Several critics have attended to the language and style of *Paradise Lost*. Masahiko Agari argues in a *Festschrift* article²³ that the style of *Paradise Lost* is closely related to Milton's moral view; in *HSELL* the same author relates Milton's epic style to the style of his histories of Britain and Moscovia. Thomas F. Merrill (*ELH*) studies 'the incarnational quality of Milton's language in *Paradise Lost*'; he brings twentieth-century linguistic philosophy to bear on the poem, arguing that the parabolic mode may be discerned in Satan, who is described as 'the poem's delegated sensibility, its dark incarnation . . . the glass in *Paradise Lost* through which we see God darkly'. Satan is shown to function 'as an instrument of divine insight by providing Christian readers with a parabolic awareness of God's presence'. The article would have been better had Professor Merrill considered C. A. Patrides's use of the same body of linguistic philosophy in various studies of the language of Milton, but this is none the less a very fruitful exposition of this particular approach. Walter R. Davis (*MiltonS* XVIII) also writes about the language of *Paradise Lost*. He chronicles the changes in style of *Paradise Lost* book by book, and then focuses

23. *Studies in English Language and Literature Presented to Professor Michio Masui*, ed. by Hiroshige Yoshida. Kenkyusha, Y 9000.

on the 'language of accommodation' which governs Books V and VI. His contention that on each of the three days of angelic narration Raphael emphasizes a different kind of language (allegorical, moral, and anagogical) is not wholly convincing, but it none the less occasions many attentive observations concerning the nature of Raphael's language. The best discussion of the style of *Paradise Lost* this year is a curiously oblique approach to the question of the extent to which the line endings of *Paradise Lost* constitute a literary device. Richard Bradford's fresh and informative survey (*EIC*) of the history of English prosody with special reference to this issue is a delightful end in itself, but also helps to clear the way for a full-length study of the line endings.

Finally, several critics have attended to the endless task of identifying Milton's sources and the changes which he wrought upon them. Louise Flavin (*MiltonQ*) compares Eve's dream to Chauntecleer's in the *Nun's Priest's Tale*, and suggests that Milton may be drawing on Chaucer. Too much of the scholarship on dreams derives from secondary sources, but the analogy is clearly a useful one. John Gorecki (*MiltonQ*) argues that similarities between Satan's astronomical journey in *Paradise Lost* IX and similar journeys in *Doctor Faustus* suggest that Milton may have drawn on Marlowe; this is conceivable, but it is difficult to eliminate the possibility of a common source. Golda Spiera Werman argues in an interesting article (*MiltonS* XVIII) that Vorstius's Latin translation of the eighth-century Palestinian *Pirkei de-Rabbi Eliezer* may be a source for *Paradise Lost*. In 1933 Alfred Möller argued in an article 'Zu Miltons rabbinischen Studien' that Milton had read the Hebrew text of Rabbi Eliezer. Professor Werman disagrees, assuming that Milton could not read untranslated *midrashim*, and therefore proposes the Vorstius translation as Milton's source. This is an interesting hypothesis, but Professor Werman has thrown away the opportunity to prove it. At the heart of the problem is the fact that parallels to *Paradise Lost* are illustrated by reference to a modern English translation of the Hebrew text (supplemented by her own translations) rather than to the Latin text. If one wants to prove that Milton used a Latin translation of a Hebrew work, one must show that Milton's English reflects the Latin translation rather than the Hebrew original. On the few occasions when reference is made to the Latin text, comparative reference is not made to the Hebrew text. Last and not least, Roger Collins and Gordon Campbell devote a learned and deeply unreadable article (*MiltonQ*) to the identification of the *Almanson* of *Paradise Lost* XI.403 as the Almohad Emir Abū-Yusūf Ya'qūb al-Mansūr.

9. 'Paradise Regain'd'

Lycidas is on one level a response to Virgil's *Eclogues*, and *Paradise Lost* is certainly Milton's answer to the *Aeneid*, but where are Milton's *Georgics*? Anthony Low (*PMLA*) argues with characteristic elegance and subtlety that *Paradise Regain'd* is georgic in structure, style, spirit, and (in part) imagery; it seems ironic that the best article on the genre of one of Milton's last poems should have appeared in *PMLA* rather than in the volume of *MiltonS* specifically devoted to that theme. Leonard Mustazza (*MiltonS* XVIII) considers the use of language as weapon in the debates between Satan and Jesus in *Paradise Regain'd*. Professor Mustazza wastes too much space

discussing the views of other critics, but he elucidates his chosen theme clearly and sensibly.

10. 'Samson Agonistes'

The best recent historical essay on Milton is Robert Wilcher's essay (*RMS*, 1982) on *Samson Agonistes*, in which he argues that Milton's dramatization of Samson reflects the ever-changing providential readings of the events of the English Revolution. Dr Wilcher has a sharp eye: he notes, for example, that in *Tenure of Kings and Magistrates* Milton invoked a 'command from God' to justify the execution of Charles, and that Milton's Samson invokes a 'command from heaven' to justify his slaughter of the spies at Ascalon. Historical context is all-important for a study of Milton, and this article extends our knowledge of the seventeenth-century context of *Samson Agonistes*.

John Mulryan (*MiltonS* XVIII) attempts to crack the old chestnut about the relationship of Greek and Hebrew heroic traditions in *Samson Agonistes*. Professor Mulryan's Samson combines features of the biblical Samson with aspects of Heracles. In his account of the biblical Samson Professor Mulryan invokes the tendentious Hebrew scholarship of the Anchor Bible to support the view that in the Bible Samson is 'delivered' rather than 'avenged', and argues in the face of Renaissance commentators that Milton may have 'understood' this nonsensical translation of *nāqam*. At the heart of the confusion is a failure to grasp the distinction between 'avenge', a useful translation of the Hebrew word, and 'revenge', the word which Milton uses very deliberately in *Samson Agonistes* (in contrast, for example, to 'avenge O Lord thy slaughtered saints'). On the tradition of Heracles, however, Professor Mulryan is on familiar territory, and his account is wide ranging and well informed. His account of Milton's use of Oedipus and Sisyphus is suggestive, but not argued at sufficient length to be wholly convincing. Margaret J. Arnold's study of Milton's Samson and the Renaissance editors of Greek tragedy is the best chapter in Volume XVIII of *MiltonS*. She advances scholarship on a problem that is real rather than imagined, and presents the fruits of her research in a form which enables the reader to judge it. Latin quotations from the commentaries are always translated by the author, but the Latin text is also printed, as such texts are not easily available. And Professor Arnold realizes that Milton read Greek plays through the prism of Renaissance commentaries rather than the distorting glass of modern translations. Such standards should be required of all contributors to *MiltonS*. Professor Arnold describes her article as a preliminary study, and restricts herself to four plays. One hopes that she will go on to write a full-length study of the subject, as such a book would be a worthy successor to W. R. Parker's classic study (1937).

David S. Berkeley and Salwa Khoddam (*MiltonQ*) argue that Samson was 'base' because he was a Danite, for the tribe of Dan had descended from the polygamous marriage of Jacob; Harapha, by contrast, belongs to the war-like Philistine tribe, and may be described as a gentleman. This barmy argument is presented with all the simulcra of learned discourse, but it collapses under careful scrutiny; selective quotation of Calvin, for example, completely misrepresents his view, and the language of the Bible is misunderstood. Laurie

P. Morrow's study of Milton's Dalila (*MiltonQ*) is attentive but not profound; too often reference to other critics is used as a substitute for thought. Philip J. Gallagher entitles his essay in *MiltonS* XVIII 'The Role of Raphael in *Samson Agonistes*'; this laboured joke is presumably meant to point to the argument of the essay, which is that 'the descent of Raphael in *Paradise Lost* is precisely analogous to the marriage of Samson to the Woman of Timna in *Samson Agonistes*'. In Professor Gallagher's view 'the tragic fall of the Danite will recapitulate the tragic Adamic paradigm'. The central problem with Professor Gallagher's pursuit of this analogy is his garrulous and rebarbative prose. Commenting on the opening lines of *Paradise Lost* IV, for example, he remarks on the 'contrary-to-fact modality' of the 'supplication', which is 'at worst a proleptic disqualification of the angel's stewardship (since Milton desiderates the voice of Revelation xii, 10–13, not Raphael's)'; such prose gives criticism a bad name.

11. Prose

Milton's *Prolusion* VI, to which his poem 'At a Vacation Exercise' forms a coda, was written for an occasion. It has never been clear how much of what Milton says reflects the conventions of the occasion, and how much he is dissenting. Roslyn Richek (*ELR*, 1982) has shed some light on the problem by demonstrating the similarity of Milton's prolusion to Thomas Randolph's *Salting* (1627).

Christopher Grose (*ELN*) ably defends the phrase 'unweapon'd creature in the word' in the manuscript of Milton's 'Letter to a Friend' against the Yale editors who emend 'word' to 'world'. Albert C. Labriola (*PLL*) examines Milton's *Familiar Letters* as an exercise in intellectual autobiography, concentrating particularly on the idea of friendship. Professor Labriola's exposition is characteristically sound; I hesitated only over his discussion of Milton's use of the word 'Athens' to describe Cambridge. Is the usage unique to Milton? I doubt it. Words such as 'academy' and 'Athenaeum' have long connected universities with Athens, and in Italian the link is even closer. And the traditional image of the eyes of a country made Oxford and Cambridge the equivalents of Athens and Sparta; one would not be surprised if Cambridge men were to think of the other university as the English Sparta. Leo Miller (*N&Q*) demonstrates with his customary erudition that in several instances the editorial practices of the *Epistolae Familiares* are those of Daniel Skinner's transcription of Milton's letters of state. Mr Miller is surely correct to infer that Skinner also prepared the transcription of the letters for the printer, that his transcription of the letters of state was done within Milton's lifetime, and that this was the text which was prepared for Brabazon Aylmer, the publisher. Mr Miller also solves the minor puzzles of the phrase 'Liber Unus' in the title of Milton's *Familiar Letters*; would that he would perform the same service for the phrase *Elegiarum Liber primus* at the beginning of the *Poemata*.

Thomas Kranidas (*MiltonQ*) argues convincingly that the common emendation of 'chafe' to 'chase' in the passage in *An Apology* in which Milton says 'I am like to chafe him into some good knowledge' is misconceived. Professor Kranidas also glosses Milton's attack on academic drama in *An Apology* as a comment on Laud's defence of such plays; it seems to me difficult to defend the idea of a specific reference to Laud, who was not alone in his

enthusiasm for university plays. In another study (*HLQ*) Professor Kranidas juxtaposes the style of Milton's controversial tracts with the style of Bishop Hall and 'Smectymnuus'. He attempts to resist the modern reader's anachronistic sympathy for Hall, and to allay our suspicion that in these tracts Milton was a bully, if not an intellectual terrorist; Professor Kranidas is particularly acute in his discussion of the language of *Animadversions*.

Günter Berghaus has prepared an important study of *Die Aufnahme der englischen Revolution in Deutschland 1640–1661*, one of the offshoots of which is a fascinating article (*MiltonQ*) on the reception of Milton's *Pro Populo Anglicano Defensio* in Germany. Hr Berghaus discusses documents which describe an unknown edition of the *Defensio* printed by Hans Bauer and published by Tobias Riese, both of whom were subsequently fined. It is disappointing that Hr Berghaus has not been able to find a copy of this edition; its provenance will certainly be disguised by a false imprint, so identification will not be easy.

12. Influence

Jackie DiSalvo's book on Blake and Milton²⁴ makes previous treatments of that difficult subject look distinctly thin. I have never before had the conviction of a book's importance after reading the prefatory 'Acknowledgements', which raises that minor genre to a new level of dignity. The political complacency of so many American Miltonists in the face of the radicalism of their chosen author is one of the oddities of the Milton industry. But in Jackie DiSalvo's book a new voice is heard, the voice of a genuine American radical. Her views have clear roots in Christopher Hill's view of Milton's time and E. P. Thompson's sense of Blake's period, but unlike those gentleman scholars Professor DiSalvo has a strong sense of the value of her working-class background and a virile commitment to feminist criticism. The density of Professor DiSalvo's thought could in a lesser writer have made large sections of the book unreadable, but she has a clear, vigorous, and even passionate prose style which carries the reader along. The standard of criticism is very high indeed, but I particularly relished her chapter on Milton and Genesis, and her Blakean exposition of the politics of *Paradise Lost*.

Julie Nall Knowles (*MiltonS*) describes Robert Pollok's *The Course of Time*, a long blank-verse poem published in 1827, as a Calvinist version of *Paradise Lost*. Professor Knowles has written a lively and informative essay, but she unaccountably fails to consider the extent to which the poem was prompted by the publicity attendant on the discovery of Milton's *De Doctrina Christiana* in 1823 and its publication in 1825. Milton's treatise shocked the theological establishment, who suddenly realized that he was theologically unsound, and that *Paradise Lost* contained heterodox ideas. Professor Knowles has missed the opportunity to set *The Course of Time* in its proper context.

Finally, Adeline R. Tintner (*MiltonQ*) discerns the influence of Milton's epics in an unexpected quarter, Henry James's *The Wings of the Dove* and *The Golden Bowl*. At times her argument is strained, but Professor Tintner has clearly uncovered an important strand in James's novels.

24. *War of Titans: Blake's Critique of Milton and the Politics of Religion*, by Jackie DiSalvo. UPitt. pp. xi + 391. \$35.

The Later Seventeenth Century

JAMES OGDEN and STUART SILLARS

This chapter has four sections: 1. General; 2. Dryden; 3. Other authors; 4. Background. The treatment of background studies is highly selective, depending mainly on what was sent for review, and the supply of review copies may have affected the balance of other sections. Stuart Sillars has written the parts of sections 1, 3, and 4 dealing with drama, dramatists, and music. The rest is by James Ogden.

1. General

'English Books 1501-1800' acquired by the British Library from 1982 to 1983 were described by Jean Archibald and M. J. Jannetta in *BLJ*. Comprehensive annotated lists of current publications, compiled by Linda V. Troost and Anthony Manoussos, appeared in *Restoration*. A selection of books and articles was shrewdly assessed in *The Scriblerian*. 'Recent Studies in the Restoration and Eighteenth Century' were reviewed by Ronald Paulson in *SEL*, but with little reference to the Restoration. The fifth volume of *The Eighteenth Century: A Current Bibliography*¹, which records work published in or before 1979, was published after some delay. As it lists and often reviews or evaluates important books and articles on life, literature, and the arts from about 1660 to 1800, it is a valuable source of comment on work beyond the scope of this chapter, especially on philosophy and background studies. The section on 'Historical, Social and Economic Studies' is remarkably full, and indeed the volume is easily the longest in the series so far. An editorial foreword explains the bibliography's financial problems, and points the moral that 'even in our advanced age' scholarly undertakings must still rely 'on traditional sources of support, universities and publishers'. Computers, it seems, are but broken reeds.

Much the most important general work was Howard Erskine-Hill's *The Augustan Idea in English Literature*², which shows that the example or case of Augustus was quoted as an ideal or a warning from the time of the Church Fathers to the end of the eighteenth century, and that 'conscious Augustanism in English literature begins not in 1660 or 1700 but with Ben Jonson in the last years of Elizabeth'. The chapters on 'Dryden and the Augustan Idea' and on

1. *The Eighteenth Century: A Current Bibliography*, N.S. 5 (for 1979), ed. by Paul J. Korshin. AMSP. pp. xiv + 643. \$67.50.

2. *The Augustan Idea in English Literature*, by Howard Erskine-Hill. Arnold. pp. xvi + 379. £33.50.

'The Idea of an Augustan Age' are most relevant to our period; the former is discussed in section 2 below, and the latter examines Francis Atterbury's preface to Waller (1690), where the term 'Augustan' is first applied to English culture. There are seven essays on Restoration literature in the recent *Festschrift* for Harold Brooks³. Of these, Earl Miner's 'The Restoration: Age of Faith, Age of Satire' is at the highest level of generality. Miner argues that in this period, '1640 to the death of Dryden', satire was associated with religious faith and heroic imagination, and emphasizes that *The Hind and the Panther*, *Pilgrim's Progress*, and the major works of Milton all include satirical passages. He exaggerates, however, if he suggests that these works were thought of as satires. The other six essays are noted at appropriate points below. A general essay of much originality was Michael G. Ketcham's 'Setting and Self-Presentation in the Restoration and Early Eighteenth Century' (*SEL*), which discerns 'competing images of social space in Restoration literature', one based on the old distinction between the active and the retired life, and the other on a new awareness of theatrical performance. These images were modified in the eighteenth century on the arrival of the 'spectator' figure, neither active nor retired, who 'observes and responds to social performances'. Ketcham's argument or thesis – in reading academic works one learns to distinguish the two – is illustrated mainly from Cowley's *Essays*, the chief Restoration comedies, and the *Spectator*. Some further illustrations are given in his essays on 'The Arts of Gesture: *The Spectator* and Its Relationship to Physiognomy, Painting, and the Theater' (*MLQ*, 1981) and on Evelyn (section 3(c) below).

(a) Poetry

Pierre Danchin's massive edition of *The Prologues and Epilogues of the Restoration* is well under way. Part I: 1660–1676⁴ appeared in 1981, Part II: 1677–1690 has just been published, and Part III: 1691–1700 is coming shortly. When complete it will be a collection of some 1200 of these verses, including many whose existence was unknown. Texts are as a rule 'the earliest available documents . . . corresponding to the earliest stage production of the piece'. The original spelling, capitalization, and punctuation are retained as a guide to how the prologues and epilogues were spoken on the stage. The arrangement is chronological, to illustrate the theatrical, social, and political history of the period, and the verses have headnotes relating them to their theatrical contexts and explaining the chief allusions. Part I has a valuable short essay on the characteristics of the early prologues and epilogues. Restoration theatres were less intimate than those of the earlier seventeenth century, and it may be that these verses were a deliberate device to bridge the gap between actors and audience. Certainly the development of the genre owed much to the personalities of the actors and actresses who spoke the verses, notably John Lacy and Nell Gwyn. Many of the prologues and epilogues have small literary merit but great historical interest. Part III will include indexes of persons,

3. *Poetry and Drama 1570–1700: Essays in Honour of Harold F. Brooks*, ed. by Antony Coleman and Antony Hammond. Methuen (1981). pp. 248; frontis. £13.50.

4. *The Prologues and Epilogues of the Restoration, 1660–1700*. Part I: 1660–1676, ed. by Pierre Danchin. 2 vols. UNancy (1981). pp. xliii + 757; 7 illus. pb Ffr. 205.60. (Rev'd by J. P. Vander Motten, *ES* 1984, and by A. H. Scouten, *EA*.)

plays, and first lines; meanwhile the indexes in Danchin's *The Prologues and Epilogues of the Restoration: A Tentative Check-list* (YW 59.218) may be consulted.

In 'The Art of Adaptation: Some Restoration Treatments of Ovid'³ Harold Love looks mainly at the work of Rochester, Oldham, and Dryden, and asks what made these poets regard translation as 'a vehicle for their highest creative powers'. He suggests that they saw in Augustan Rome 'a society which operated on the same general principles as their own and in which poetry was written to perform the same social functions'. Since the poems of Horace, Virgil, and Ovid, suitably paraphrased, could again fulfil their functions of celebration or reproof, there was less need for poets to be working on wholly original verse. This is a well-written and stimulating essay; particularly impressive is the demonstration that Dryden's 'uncommonly deep understanding of his sources' could 'bring him through superficial liberties back to a deeper fidelity'.

(b) *Drama*

The meticulous work of a small group of scholars in the field of theatre research and reconstruction continues to be apparent. Edward A. Langhans offers 'A Conjectural Reconstruction of the Vere Street and Lincoln's Inn Fields Theatres' (*EIT*, 1982). The case for doors, traps, and shutters at Vere Street is examined, and the assertion made that Lincoln's Inn Fields had room for four sets of wings and two pairs of shutters, together with a fly gallery. What emerges most clearly is the intimacy of the theatres – at Vere Street a mere 33'6" separated the front of the stage from the back of the rear boxes. Photographs of models and admirably clear drawings support the conclusion that the theatres' intimacy must surely have influenced the kind of plays written by the new generation of playwrights.

'*The Descent of Orpheus at the Cockpit, Drury Lane*' (*ThS*) by Colin Visser rests on a pamphlet in the Bodleian recording a performance of Chapoton's *La descente d'Orphée* at the Cockpit in 1661. From contemporary evidence of productions of the play in Paris and Brussels, Visser argues that the Cockpit must have had an upper stage and discovery area from which descents were possible, as well as a proscenium, wings, and shutters. He concludes that private playhouses like the Cockpit could 'accommodate changeable scenery in the years immediately after the Restoration'. Visser's 'Information on the Cockpit-in-Court from the Diplomatic Correspondence of Isaac Bartet, 1660' (*TN*) is much more limited, simply recording the performance of a play, which is not named, in December 1660.

Edward A. Langhans has discovered 'An Edinburgh Promptbook from 1679–80' (*TN*) – a first quarto of *The Man of Mode* – in the National Library of Scotland, with a cast list that 'almost certainly' denotes its use during a visit of several members of the King's Company to Edinburgh in 1679–80. Its importance lies in establishing one of the plays performed in this visit and, although it reveals little about staging and scenery, it is a useful addition to Langhans's *Restoration Promptbooks* (YW 63.228).

In 'Securing a Repertory: Plays on the London Stage 1660–5'³ Robert D. Hume reconsiders some assumptions about circumstances affecting the 'demand for, and use of, new plays' in the first years of the Restoration theatre. He charts the division of rights to the old plays, discusses the lack

of professional dramatists, and concludes that the main intention and achievement of the period lay first in gaining theatres at all and then in developing scenery. He argues that, just as the 1670s and 1690s have come to be seen as discrete periods with their own aims, the 1660s must be regarded as 'a period of largely amateur experimentation prior to the re-establishment of a professional tradition in the 1670s'. Hume has collaborated with Judith Milhous in a lengthy account of 'Attribution Problems in English Drama, 1660–1700' (*HLB*). The article looks at bibliographical evidence to 'explode some traditional attributions' in *The London Stage* (YW 46.214–15) and the Harbage–Schoenbaum *Annals of English Drama* (YW 45.12–13). Eighty-two cases are discussed, of which fifty-five differ in attribution from both earlier authorities, and thirty-three are seen by the authors as 'settled beyond reasonable doubt'. The traditional attribution of *The Fairy Queen* to Elkanah Settle is rejected in favour of 'anonymous', and the Restoration *Hamlet* is 'Shakespeare's, not Davenant's'. The authors think that 'some of the classic problems (such as *Sodom* and *The Indian Queen*) will probably remain insoluble'. The depth and breadth of the survey is impressive – as, too, is its relaxed and readable style. Both make the Hume–Milhous revision of *The London Stage* which is currently under way an attractive prospect.

Hume has also turned his attention to the current state of criticism of Restoration drama, and found it none too healthy. In 'English Drama and Theater 1660–1700' (*ThS*, 1982) he feels that 'we urgently need to ask basic questions about the aims and methods of our research', finding much recent criticism 'sterile' and regretting the schism between 'drama' and 'theatre' criticism in much modern writing. Every play, he argues, must be seen in the context of what else was happening in the theatre, to show how it works 'in and against conventions'. Hume names certain honourable exceptions, but in general deplores the 'steady trickle of explications' which are mostly 'simplistic or woefully overingenious'. Worst of all are articles showing 'determined exaggeration of subtleties and "ideas" by critics unversed in the realities of actual production'. This is splendid stuff; but Hume is not content merely to dispense invective. He suggests several new directions for scholarship and criticism, which include new editions of Otway and Behn – on computer tape to make them economically feasible – and an iconography of Restoration theatre illustration. It all reads with an irresistible force and clarity, and its sheer good sense should make it essential reading.

Others have also been concerned with uncertainties in current critical approaches. Robert Markley introduces a special issue of *ECent* on 'Restoration Drama: Theories, Myths and Histories' with a general article on 'History, Ideology and the Study of Restoration Drama'. This lists some of the difficulties surrounding contemporary criticism, not least among which is the 'problem of defining history' in terms of ideology and method. 'Viewing literary artefacts as products of a particular culture as well as of a particular individual' is a difficulty compounded when one's viewpoint rests on the shifting sands of structuralism, post-structuralism, the notion of the fluidity of history, and the lack of any fixed concept of 'the ideas of the time'. The same number of *ECent* takes the notion of 'history' a stage further in an article by James Thompson, 'Histories of Restoration Drama', which looks at the range of ideas of history underlying recent criticism of the generic kind. Laura Brown, in *English Dramatic Form* (YW 62.244–5), uses 'an idealist history,

the history of literary form'; Robert D. Hume, in *The Development of English Drama in the Late Seventeenth Century* (YW 57.188–9), a 'materialist history, the history of particular facts and events'. Both assume that 'history' is linear and rational, and have no doubts about chains of causality or the rightness of twentieth-century history and the wrongness of earlier versions. All this supports very strongly his call for a redefinition of the idea of historical criticism and deeper consideration of the interplay between literary theory and period studies. This is a provocative essay which challenges many ingrained assumptions: all engaged in study of the period would do well to consider its implications.

Perhaps a related disquiet about accepted theories of generic change underlies yet another article by Hume: "'The Change in Comedy": Cynical versus Exemplary Comedy on the London Stage, 1678–1693' (*EIT*). He adopts a new stance towards the idea of comedic change first advanced by John Harrington Smith in *The Gay Couple in Restoration Comedy* (YW 29.199). He concludes that 'cynical comedy' is not really a valid category, and that even if it were it must be seen to be in decline after 1678; that a view of the 'change' in the 1680s must include revivals of earlier plays; and that the comedy of the 1690s is a return to 'longstanding generic norms' rather than a reaction against the sex comedies of the 1670s. Hume argues persuasively that 'we should think not in terms of a libertine/exemplary dichotomy, but in terms of divergences from a mainstream comic tradition firmly grounded in pre-1642 drama'. Harriett Hawkins covers similar ground in 'The "Example Theory" and the Providentialist Approach to Restoration Drama: Some Questions of Validity and Applicability' (*ECent*). The 'providentialist approach' she defines as the desire to obfuscate all issues in the period's drama 'in favor of a moralistic, and often facile, insistence on the punishment of vice and the reward of virtue'. The desire to find easy conclusions and consistent overviews does seem to have dominated a lot of recent criticism, and Ms Hawkins concludes with a plea for books and articles which state problems instead of cobbling-up seductive solutions. Statements of uncertainties have, of course, long been accepted as valuable in theatre history and textual attribution: perhaps the linking of these disciplines with critical study in the manner advocated by Hume will lead future writers away from facile statements of generic change. Whatever happens, it will be interesting to see the results of this latest bout of self-flagellation.

After such heady contemplation it is a relief to turn to a short passage in Andrew Kennedy's *Dramatic Dialogue*⁵ on the 'in-wit' of Restoration comedy. Verbal wit is seen here as an alternative to earnestness set up by 'a new hedonistic and genteel elite', and as a 'surface dialogue which both softens and energises the "love-chase"'. Considerations of passages from Etherege and Congreve show the intimacy of Restoration 'wit-combats', in which 'an attempted "Perfection of Dialogue"' is prominent. Its place within the larger context of the book renders impossible greater depth of treatment, and also turns it into a useful way of seeing rather than an iron-bound generic interpretation. Frequent comparisons with the verbal acuties of Jonson and Shakespeare serve to sharpen the focus considerably.

5. *Dramatic Dialogue: The Duologue of Personal Encounter*, by Andrew K. Kennedy. CUP. pp. vii + 283. hb £25, pb £7.50.

Another way of seeing is suggested by Michael Neill in 'Heroic Heads and Humble Tails: Sex, Politics and the Restoration Comic Rake' (*ECent*). This takes as its starting point Rochester's statement that 'a Heroick head is liker to be ballanc't with an humble taile'. The age is full of heroic aspirations which have come to nought: the Royalists had failed in 1642, the Republicans in 1660, and for this reason the Restoration is 'the great age of the failed epic', inhabited by the sons of giants who themselves had feet of clay. This paradigm is applied to various plays to show the parallel between the comic rake and the vicious antagonist of tragedy, supporting Collier's complaint that dramatists fostered the social confusions of the interregnum. It is an appealing notion, suggestive in all kinds of ways about heroes and rakes throughout the period's drama. Katherine Zepartis Keller puts forward another approach to the workings of comedy in 'Re-reading and Re-playing: An Approach to Restoration Comedy' (*Restoration*, 1982). The plays exist within a 'shame sanction culture' in which being found out is worse than being guilty, and which encourages various game forms in drama. Thus Horner's progress is categorized as 'ilinx', a game form characterized by 'an abdication of control and abandonment to excess'. What could have been a valuable idea is marred by careless expression, for example: 'When the tempo of the ilinx reaches fever pitch, the bubble, in this shame sanction world, cannot be allowed to burst. Instead, it subsides again to the *status quo* of business as usual, with no real exposures and no facades totally destroyed.'

James Thompson's 'Lying and Dissembling in the Restoration' (*Restoration*, 1982) aims to clarify the distinction between the morally evil and socially destructive lie, and the socially necessary and 'pleasurable . . . form of playing' which is dissembling. The distinction is examined in practice in *The Man of Mode*, leading to the claim that the disagreement between Steele and Dennis over the play 'centres on whether or not Dorimant lies', and that Steele's idea of dissembling differs from Dennis's because of a shift in moral ethics. Possibly: but the article seems to make heavy weather of a dramatic ambiguity at the heart of many plays, which contributes greatly to their energy and drive in performance. Janet Ruth Heller's 'The Bias against Spectacle in Tragedy: The History of an Idea' (*ECent*, 1982) argues that the rejection of stage spectacle by Lamb and Hazlitt stems from a tradition beginning with Aristotle and current in the Restoration, the conflict between 'that solid joy of the interior' derived from reading and the 'delightful Magick' of stage spectacle being part of a continuing debate about which provides the better imaginative involvement with the action. Michael G. Ketcham's 'Setting and Self-Presentation in the Restoration and Early Eighteenth Century' (*SEL*) is noted above (p. 272).

The positive side of Jeremy Collier is revealed by a chapter of *The Antitheatrical Prejudice* by Jonas Barish⁶. Collier's 'positive rationale' for the theatre admits 'delight' as a 'secondary end'; he is a 'formidable student of dramatic literature'; and he is innovative in 'the microscopic scrutiny he bestows on his play texts'. Barish makes a distinction between Collier and his 'more plodding followers', in particular Arthur Bedford and William Law. If we are to take seriously the injunctions of Hume and others to study Restoration drama within the context of contemporary convention and

6. *The Antitheatrical Prejudice*, by Jonas Barish. UCal (1981). pp. x + 499. \$24.50.

response, Collier must be included, and this book is an important contribution to the process.

(c) *Prose*

The use of metaphor in scientific writing is discussed by Jonathan Sawday in 'The Mint at Segovia: Digby, Hobbes, Charleton, and the Body as a Machine in the Seventeenth Century' (*PSI*). Sir Kenelm Digby saw the mint at Segovia as similar to the human body, the one being a series of machines, and the other a series of organs. Walter Charleton used the working of the mint to explain the functioning of the heart, but finally describes the analogy as 'the ramble of my imagination'. Compared with Digby he is both more resolutely mechanistic in his approach to nature and more acutely aware of Hobbes's view that 'in all rigorous search of truth' metaphors should be 'utterly excluded'.

'The Emancipation of Women in Eighteenth-Century English Literature' is surveyed by Karl Heinz Göller (*Anglia*). He claims that the Restoration had a beneficial effect on the feminist cause in England. Among the 'hundreds of publications' belonging to our period he examines *The Ladies Calling* (1673) by Richard Allestree, Regius Professor of Theology at Oxford and later Provost of Eton; *The Woman as Good as the Man* (1677); *The Wonders of the Female World: or, A General History of Women* (1683); *The Excellent Woman* (1695); and the relatively well-known periodical, *The Athenian Mercury*. The idea of a college for young ladies was first suggested by Edward Chamberlayne in 1671, and was taken up by Mary Astell, Mary Montagu, and Daniel Defoe.

2. Dryden

In 'The Future of Dryden Bibliography'⁵ W. J. Cameron considers at length what can be done, with the aid of computers, when the California *Dryden* is complete. He envisages four bibliographies, covering Dryden's writings and Drydeniana during his own lifetime, and the same subjects during the eighteenth century. These, he suggests, need not be impossibly extensive so long as the requirements of biographers and literary scholars determine the principles of bibliographical description.

The 350th anniversary of Dryden's birth was marked by a conference at the Clark Library, and the papers have now been published as *New Homage to John Dryden*⁷. In his introduction Alan Roper notes our indebtedness to T. S. Eliot's *Homage to John Dryden* and his broadcast talks marking the tercentenary, but describes Eliot's criticism as 'popular', wanting the past to work for us, rather than 'academic', making us work for the past. With some justice he claims that Alan Fisher's paper on Dryden the dramatist does better than Eliot by Dryden's plays. Fisher concedes that they must be read rather than seen, but maintains that they can be read as 'dramas of maxims', in which our assumptions about what is 'heroic' or 'natural' behaviour are neither affirmed nor denied, but tested. The effect is to suggest that there is after all what Eliot called 'the prospect of delight' in reading the plays, especially *The Spanish Friar* and *Amphitryon*. The other two papers are comparatively academic. Ralph Cohen's on Dryden the critic argues that Dryden redefined

7. *New Homage to John Dryden*, by Phillip Harth, Alan Fisher, and Ralph Cohen, intro. by Alan Roper. CML. pp. xi + 88. \$8.

received critical ideas, and suggests that his view of imitation 'implied a concept of intertextuality as more than a mere verbal enterprise', which may be better than 'our own purely linguistic view of intertextuality'. Here I suppose Cohen speaks for himself. Finally, 'Dryden's view of the reader as critic ought to make us wonder whether critics, despite all their learning and training and methods, must have an innate potentiality for artistic discrimination in order to do justice to the works they criticize.' Here I suppose he means academic critics, whom Dryden may dose with common sense, though I could wish to hear him praised for a more remarkable achievement. Phillip Harth's paper on Dryden the poet concentrates on the political poems of the 1660s and 1680s, contending that the early dream of harmony gave way to the later nightmare of disunity, though this development should not be understood as a change of principles or a sign of disillusionment. Rather, 'he now employs new strategies to deal with altered conditions' – a wholly sensible but desperately dull conclusion. On the evidence of this *New Homage*, Dryden the dramatist may revive, Dryden the critic soldiers on, and Dryden the poet is dead.

It is understandable that some American academics should want to place a different construction on Dryden. One such is Ruth Salvaggio, who in *Dryden's Dualities*⁸ faults most of his biographers and critics for refusing to admit inconsistency in his life and ambiguity in his work. An honourable exception is Irvin Ehrenpreis (YW 60.226), who has credited Dryden with an 'essentially dualistic genius'. Salvaggio's discussions of the two odes for St Cecilia's Day, *All for Love*, *Absalom and Achitophel*, and *Religio Laici* are dizzy with duality, doubletalk, and duplicity. Her chapter on *Absalom and Achitophel* proves that if punctuation is ignored, altered, and invented, Dryden can quite easily be shown to have said the opposite of what we have probably thought; though what we have probably thought remains a possible interpretation. This double-headed Dryden is not the *alter ego* of Chairmen, respectably sane, but the apparition of Settle, 'heroically mad'. A better account of Dryden's ambivalence is given in the Dryden chapter of Erskine-Hill's *The Augustan Idea in English Literature*². The idea, it is argued, came down to Dryden from various sources, but probably for him it was 'decisively shaped' by the conventions of late Roman and Renaissance verse panegyric. He can be called an Augustan poet because 'he needed the ideal of Augustus', and its expression is vital to some of his most important works: *Astraea Redux*, *Mac Flecknoe*, *Absalom and Achitophel* and 'To Congreve'. But the ideal is offset, both by his acute sense of how far his own times fell short of it, and by his 'perceptive and at times even sympathetic awareness of an opposite, Antonian, conception'. This conception is most apparent in *All for Love*; but the Antonian and Augustan ideas help form the dual personality of David in *Absalom and Achitophel*. One can grant Professor Salvaggio that Dryden was not a virtuous philosopher but a chameleon poet, without having to find ambiguity at every turn.

(a) Poetry

In his expansive and stimulating inaugural lecture, 'Dryden: History and "The Mighty Government of the Nine"' (*English*; first published in *ULR*,

8. *Dryden's Dualities*, by Ruth Salvaggio. ELSMS 29. UVict. pp. 106. \$5.

1981) John Barnard examines the early political panegyrics, *Annus Mirabilis*, *Absalom and Achitophel*, and *The Hind and the Panther*. This public poetry partly claims respect 'as the record of a prolonged and dignified struggle to give meaning to his own times'. Professor Barnard is understandably anxious not to be caught napping by rival theorists: comparisons of Dryden with Marvell, Milton, Yeats, and other poets lead to the conclusion that 'poetry is at once free from and embedded in history', and hence neither 'autonomous' nor open to endless interpretation.

Three articles on the public poems seem noteworthy. In 'Mac Flecknoe the Enthusiast' (*DJ*) Ken Robinson and Clare Wenley argue that in *Mac Flecknoe* Dryden does not confine his satire to Shadwell's literary character. They draw attention to 'a strong strain of innuendo' relating him to the fanatics who were held responsible for the Civil War, and to the Whig politicians who were thought to threaten the restored order. In a learned note on "'Agag's Murther'" as Parallel History in *Absalom and Achitophel*' (*ELN*) J. R. Crider catches an echo of royal martyrdom. He points out that Puritans often called Charles's execution murder, and that Dryden and others often drew parallels between the Popish Plot and the Civil War. In 'Catholicism and Rhetoric in Southwell, Crashaw, Dryden and Pope' (*Recusant History*, 1980) David Crane sees *The Hind and the Panther* as a poem in a different world from that of Southwell and Crashaw. It 'powerfully invites intellectual assent to the Catholic position', but 'scarcely invites or allows any very appropriate emotional or imaginative involvement with the Church'. In Pope, the poet and the Catholic meet only occasionally; his position in the *Essay on Man* is 'incomparably well put, but not a creed to die for'.

The art of translation, as exemplified by Dryden and other Restoration poets, has been attracting increasing attention. One thinks of H. A. Mason's essays (*YW* 59.224, 61.226, 62.247), Harold Love's 'The Art of Adaptation' (above, section 1), and Paul Hammond's book on Oldham (below, section 3). In 'The Integrity of Dryden's Lucretius' (*MLR*) Hammond argues that under the influence of Gassendi and Lambinus Dryden adopted an essentially humanist reading of Lucretius. In choosing passages for translation he was advocating neither Christianity nor libertinism, but celebrating a fully human enjoyment of life, free from anxiety and egoism. Hence Hammond disagrees with critics who do not take these translations seriously, and suggests that Dryden's spiritual life was more complex than is generally supposed. In 'Dryden's Virgil: Translation as Autobiography' (*SP*) Thomas H. Fujimura finds that the problems of Dryden's personal life after 1688 led to a marked intrusion of himself into his translations of Virgil. But as the work progressed 'his outlook changed drastically from an initial mood of depression and resentment to a faith that Providence had guided him from defeat to ultimate triumph'. The moods of depression and resentment appear mainly in the *Eclogues* and the *Georgics*, and the faith in his transformation of the *Aeneid* into a Christian epic. The essence of the epic for Dryden was 'the religious drama of the pious hero following the will of Heaven', which embodied the spirit with which he confronted his own tribulations.

One essay, for reasons which I hope will be sufficiently obvious, deserves to stand alone. In 'Polyphemus's Whistle in Handel's "Acis and Galatea"' (*M&L*) Jon Solomon shows that Dryden's 'The Fable of Acis, Polyphemus, and Galatea', a translation from Ovid's *Metamorphoses*, influenced both

Gay's libretto for *Acis and Galatea* and, surprisingly, Handel's music. Handel scored Polyphemus's famous aria 'O ruddier than the cherry' with an obbligato *flauto* or flageolet because Dryden had supplied Polyphemus with a whistle. Glorious John!

(b) *Plays*

Four essays and one learned note made this a comparatively lean year. Richard Law's 'The Heroic Ethos in John Dryden's Heroic Plays' (*SEL*) examines Dryden's critical writings, *The Conquest of Granada*, and *Aureng-Zebe*, to conclude that he was perfectly sincere and correct in describing the heroic play as 'an imitation, in little, of an heroic poem'. Derek Hughes's 'Art and Life in *All for Love*' (*SP*) brings to bear formidable learning and careful analysis to refute J. Douglas Canfield's views (*YW* 56.229) on the relation of Dryden's play to dramatic tradition and the significance of its jewel imagery. For Hughes, *All for Love* does not recreate an established pattern, 'but is rather a wholly individual response to a complex and divided tradition', while the jewel imagery is not simply panegyric, 'but serves rather to stress the inevitable disparity between the actualities of life and the creations of art'. Indeed it expresses the characters' tragically misguided attempts to establish an ideal of constancy in a world of mutability. Hughes has now published three essays on *All for Love*, possibly a record; here he has the better of the argument with Canfield, though neither of them made me rush to reread the play. More stimulating was Michael McKeon's 'Marxist Criticism and *Marriage à la Mode*' (*ECent*), an essay with a main plot about Dryden and a subplot about Marx. The separation of plots in Dryden's play is obvious enough, but we see in both conflicts of love and duty, worth and birth, and inner reality and outward appearance. So we should also see that the two plots are drawn together:

Marriage modernized, 'marriage à la mode', is both the central literary metaphor and the historically dynamic institution by which this unity is expressed. And the tentativeness of its achievement expresses its dialectical character, its optimistic but delicately provisional comprehension of parts that have a powerful tendency also to pull in opposite directions.

What McKeon seems to be saying in an excessively complicated manner is that the marriage of plots in the play is as tentative as modern marriage itself. The marriage of his own plots is appropriately tentative. David Charlton's '“King Arthur”: Dramatic Opera' (*M&L*) is an enthusiastic account of the collaboration between Dryden and Purcell. *King Arthur* is raised above a mere parody of epic or allegory of politics, 'firstly by the quality with which the verse depicts the hero and heroine and secondly by the ingenious coherence of the musical contributions taken as a whole'. Charlton concludes that the author and the composer 'created a unique and immensely skilful musico-dramatic plan which should result on the stage in a satisfying fusion of emotions, characters and ideas'. This essay complements Joanne Altieri's (*PQ* 1982; *YW* 63.233), Altieri writing from a literary, and Charlton a musical, standpoint. James Means's note on *The Conquest of Granada* is mentioned at the end of section 3(a) below.

(c) *Prose*

In 'Fit Letters Though Few: Dryden's Correspondence' (*PLL*) John I. Ades, with numerous apt quotations, shows that Dryden's letters are unusual for their time. They are 'letters of a distinctly modern sort, full of personal and domestic reflections, shaped by the interests of the recipients, and intended . . . to carry on conversation over distance'. Hence they reveal sides of his character which are never apparent in his published writings.

3. Other Authors

(a) *Poets*

'Marvell's "The Garden": A Restoration Poem?' is the question posed by Allan Pritchard (*SEL*). He notes that few of Marvell's lyrics can be dated with certainty, and proposes a late date for 'The Garden', which seems to have been influenced by Katherine Philips's *Poems* (1667) and Abraham Cowley's *Several Discourses*, first published in his *Works* (1668). To those who say the date does not matter Pritchard replies that in practice critics have interpreted 'The Garden' on the assumption that it belongs to the Nun Appleton period. The later date widens the poem's context, associating it with Cowley's retirement as well as Fairfax's. And it is not unlikely that other lyrics were written or revised during the last ten years of Marvell's life. Professor Pritchard overstates his case in finding it a surprising coincidence that both Cowley and Marvell translated the chorus from Act II of Seneca's *Thyestes*, since as H. A. Mason pointed out in *Humanism and Poetry* (1959; YW 40.89–90) many sixteenth- and seventeenth-century poets did so. However, he also understates his case in failing to mention that Hugh Brogan has recently shown that Marvell's epitaph 'Enough, and leave the rest to Fame' was written in 1672 (YW 60.229). These small points aside, I found this an excellent essay and a remarkable realization of the late F. W. Bateson's idea of scholarly criticism.

Samuel Butler was related to his own time and, less convincingly, to ours, in articles by Ken Robinson and William C. Horne. In 'The Skepticism of Butler's Satire on Science: Optimistic or Pessimistic?' (*Restoration*) Robinson analyses *The Elephant in the Moon* and argues that Butler attacks bad science, not science itself. He was influenced by the Baconians and their 'fundamentally optimistic epistemology in which skepticism was a tool to establish the truth'. Robinson's conclusions may seem to go some way beyond his evidence, but they are confirmed by Horne's 'Curiosity and Ridicule in Samuel Butler's Satire on Science' (*ibid.*). Horne examines all the relevant satires before concluding that although Butler attacked individual scientists he cannot be considered radically antiscientific. Indeed it is arguable that if the *Satyr upon the Royal Society* fails as a satire, it does so because curiosity prevails over ridicule. In 'Hard Words in *Hudibras*' (*DJ*) Horne tries to show that 'this monstrous poem' contains the best satire in English literature on the abuse of language. It attacks the various kinds of 'hard words' that had brought about the Civil War and remained a threat to order: violent talk, Puritan cant, pedantic jargon, and words that simply sound disagreeable. Perhaps for the modern reader this last sense is crucial, as 'Butler literally bludgeons the reader with bad language, tortures the reader's ear with "hard words" until he

must grant the truth of the satiric proposition: "hard words" do cause violence'. Modern readers who cannot react with the horror of Butler's contemporaries should consult Horne's footnote 24, with its reminders of our political rhetoric, vogue words, slang, and gobbledygook. This is a Herculean if somewhat laborious effort at rescuing Butler from obscurity.

There was nothing to report on Rochester this year, but two earlier articles should be noted. In 'The Dating of Three Poems by Rochester from the Evidence of Bodleian MS. Don. b. 8' (*BLR*, 1982) Paul Hammond confirms the received dating of 'A Letter from Artemisia to Chloe' and 'A Satyr against Reason and Mankind', but suggests that 'A Translation from Seneca's *Troades*' belongs in or before 1674, not to the last months of the poet's life. In 'Rascal before the Lord: Rochester's Religious Rhetoric' (*ELWIU*, 1982) Larry Carver asserts, against Reba Wilcoxon (*YW* 55.308), that 'Rochester's poetry everywhere reflects his Christian and God-fearing upbringing' and even shows 'an excessive preoccupation with and acceptance of Christian orthodoxy'. Interpretations of specific poems and passages are not surprisingly a trifle strained – in the lines 'Written in a Lady's Prayer Book' for example, the 'sexual connotations' of 'contrition' are said to be 'clear' – but the essay as a whole sustains interest.

An important study of Oldham, Paul Hammond's *John Oldham and the Renewal of Classical Culture*⁹, seeks to restore the poet to a position of centrality in the period. It begins with an account of Oldham's classical education, and proceeds to argue that he found himself as a poet not in the early work under the influence of Cowley and Rochester, nor in the notorious *Satires upon the Jesuits*, but in his later imitations or 'recreative translations' of Horace, Juvenal, and Boileau. This is the work that should define Oldham's significance for his contemporaries and for us. Hammond has carefully studied the original poems, other early translations and commentaries, and where possible Oldham's manuscript drafts, so he is able not only to show how Oldham developed as a poet but also to suggest how the seventeenth century assimilated the wisdom of the ancients. Throughout the book the author's classical scholarship is enviable, though he does not seem to realize how enviable it is. The detailed comparisons are fascinating for the specialist but formidable for the general reader; to put it another way, one could not hold forth very long in this manner to an audience of students. What is more worrying, there seems to be some confusion between a historical and a real estimate; Oldham's historical importance is admittedly greater than some of us have supposed, but his poetic merits are surely more debatable than Hammond's rhetoric of 'maturity', 'integrity', and 'moral wit' is meant to allow. His historical importance is shown by Dryden's and Pope's appreciation of his work, although Hammond suggests that Pope to some degree liked the wrong poems. And if we talk of maturity, did Oldham write anything comparable with Marvell's *Horatian Ode*, which Hammond never mentions? Nevertheless the book substantiates its claim that Oldham has qualities which are insufficiently appreciated today, and which may explain the warmth of Dryden's famous tribute. A further study of Oldham's translations is Raman Selden's 'Oldham's Versions of the Classics'³, which makes a rather rapid

9. *John Oldham and the Renewal of Classical Culture*, by Paul Hammond. CUP. pp. xii + 251. £19.50. (Rev'd, severely, by Catherine Coralek, *English* 1984.)

survey of a large body of work and some comparisons with other translators, to conclude that 'Oldham is probably the most adventurous and various of Augustan classicists', and that his methods opened the way for Pope and Johnson.

A selection from the poems of Charles Cotton was edited by Ken Robinson for the 'Fyfield Books' series¹⁰. The text is soundly based on early manuscripts and printed versions, and there is a list of variants. Reasonably enough, the spelling is modernized, but not the punctuation. A chronological table supplies essential information about Cotton, and the introduction interprets his poems as a conservative response to the intellectual problems and political upheavals of the century. Only complete poems are given, so there are no extracts from the poems by which Cotton was best known in his time, *Scarronides* and *The Wonders of the Peak*. Less defensible, in what is meant to be a 'representative selection', is the omission of the disturbing elegy on a girl who slept around, 'An Epitaph on M.H.':

Who, pretty soul, resign'd her breath,
To seek new lechery in Death.

I quote from the selection by Geoffrey Grigson in the Penguin 'Poet to Poet' series (YW 56.230-1), which was in some ways better, but which is apparently out of print. Robinson's acceptance of the Yale manuscript of 'Contentation' as authoritative is supported by Stephen Parks in 'Charles Cotton and the Derby Manuscript'¹¹: the Yale manuscript was originally part of the Derby one.

Thomas Shipman's *Carolina* (1683), with an introduction by Ken Robinson, has been added to the 'Scholars' Facsimiles and Reprints' series¹². Shipman was a country house poet who followed Cleveland and modestly said of himself 'Wire-drawing Wit in Rhyme's my Trade'. He wrote his poems for various friends in Nottinghamshire, and they were not published till after his death, but he evidently prepared them for publication himself. A striking, perhaps unprecedented, feature of the book is that almost every poem is dated, and they are arranged in chronological order. It is perhaps just as well for scholars that not many poets have followed this example. Robinson's introduction is largely devoted to a critical study of Shipman's development as a poet. As he remarks that some of the poems 'would not disgrace an anthology' it may be worth noting that two were included in Norman Ault's *Seventeenth Century Lyrics* and two more in Vivian de Sola Pinto's *Poetry of the Restoration* (1966; YW 47.212). But in the absence of a modern edition of *Carolina* this facsimile is most welcome. A table of contents would have been a useful addition.

With William Walsh we return to the public realm. In 'William Walsh and Richard Steele: Poems on the Death of Queen Mary' (CLAJ, 1982) Richard H. Dammers gives the full text of Walsh's 'A Funeral Elegy' and compares it

10. *Charles Cotton: Selected Poems*, ed. by Ken Robinson. Fyfield Books. Carcanet. pp. 136. pb £3.25.

11. *Literary Autographs*, by Stephen Parks and P. J. Croft. Clark Library Seminar Papers. CML. pp. iv + 77. \$8.

12. *Carolina: or, Loyal Poems (1683)*, by Thomas Shipman, intro. by Ken Robinson. SF&R (1980). pp. xiv + (xvi) + 254.

with Steele's 'The Procession', to show that 'Steele verbalizes the emotions of the moment graphically', while Walsh is more obviously concerned to argue for constitutional monarchy. Or as Dr Johnson put it: 'Some of his verses shew him to have been a zealous friend to the Revolution.'

There were numerous notes on Pope's borrowings from Restoration poets in *N&Q*. In 'Pope's Silkworm and Dryden' James A. Means catches an echo in *The Dunciad* of *The Conquest of Granada: The Second Part*. In 'Pope and Rochester' Means notes that some lines of Pope's 'Sporus' portrait seem to be indebted to what David Vieth regards as an epigram on Rochester by Sir Carr Scroope. In 'The Behaviour of Sporus the Toad' N. H. Keeble discusses the same point in greater detail. In 'Another of Pope's Refinements of Gould' Means notes a borrowing in *An Essay on Criticism* from Robert Gould's *Satyr against Wooing*. In 'Pope's Rape of the Lock and Tutchin's Tribe of Levi: A Political Allusion' Douglas Brooks-Davies sees an allusion in the opening lines of canto iii of *The Rape of the Lock* to John Tutchin's satire on William Sancroft, as well as to Dryden's on Shadwell, and argues for a Jacobite reading of Pope's poem. 'An Allusion to Creech's Lucretius in *The Rape of the Lock*' is noted by Ken Robinson. "'Scar'd Porkers" in Pope's *Iliad*', by Arthur Sherbo, is of interest to students of poetic diction in our period. Finally, in 'Pope's Epistolary Theory and Practice: Two Probable Sources' Bruce Redford points out borrowings from two prose works, Thomas Forde's *Faenestra in Pectore* (1660) and Thomas Sprat's 'Account of the Life and Writings of Mr. Abraham Cowley' in his edition of Cowley's *Works*.

(b) Dramatists

Two articles apply bibliographical research to reveal information of significance about early Restoration plays. In 'Davenant's *The Law Against Lovers*: A 'Lost' Herringman Quarto' (*Lib*) James Gellert looks at the title-page of this play which appeared in B. Frank Carpenter's Bankside Restoration edition in 1908. Gellert reveals that this is a fake, concocted from parts of the title-page of the 1676 quarto of Davenant's *Tempest*, and clinches his argument by showing that the words 'Against Lovers' are set in a typeface designed in 1896. The effect of this invention has been to suggest that the play appeared in the 1676 quarto, whereas it was published only in the posthumous folio of 1673, without an independent title-page. Of minor significance, perhaps; but a fine demonstration of how typographic investigation may aid literary scholarship. J. P. Vander Motten and Joseph S. Johnston Jr examine 'Sir William Killigrew's Unpublished Revisions of *The Siege of Urbin*' (*Lib*), which take the form of deletions, corrections, and additions in the manuscript text in the Rosenbach Foundation in Philadelphia. These demonstrate, as the authors claim, 'the efforts of a seventeenth-century author to shape his play and bring it to final form', and are particularly valuable in showing an amateur playwright learning to master the 'basic elements' of stagecraft. The deletions serve to increase clarity or pace, or remove duplication in speech of actions suggested in stage directions; and the corrections all aim to improve clarity of expression or suitability of style. Most important are the additions – two short expository scenes at the beginning of the play. One deals with Celestina in Pisa, the other with Silvi and Silviana in Urbino. Each increases the audience's involvement with the characters and, taken together, they strengthen the parallelism between the two women's situations. Not only does the article

provide essential material for the final text of the play: it also shows well the process of modification undergone by an early Restoration play in the light of its effectiveness in the theatre.

Wycherley has figured prominently in recent critical articles. W. Gerald Marshall's 'The Idea of Theatre in Wycherley's *The Gentleman Dancing-Master*' (*Restoration*, 1982) identifies the play's central theme as 'the idea of man as actor, as player on the world stage'. This 'human theatricality' is presented in both positive and negative forms. Positively, it is seen in Hippolyta's improvisations in the *commedia* tradition which facilitate 'a formal rite of passage from adolescence to womanhood' for herself and her on-stage 'audience'. Don Diego and Paris represent negative theatricality, inhabiting 'their own dramas of madness' in which the external world is reconstructed in terms of their own obsessions. Wycherley thus satirizes a society 'gone mad with eccentricities'; and the tension between this and Hippolyta's use of theatre for personal growth makes the play much richer than has hitherto been recognized. A trifle schematic, perhaps, but a constructive and well-argued reading. Harold Love's 'The Theatrical Geography of *The Country Wife*' (*SoRA*) looks at the two reported performances on which the play's action rests. In the first, Horner's behaviour when visiting the theatre is crucial in making known his assumed impotence, whereas the second reveals 'the adoption of social masks' by the Restoration audience as much as by the players. Love concludes that 'in the practice of theatrical acting, as it was understood in his age, Wycherley found a powerful tool for analysing the practice of social interaction'. Players are evident both on and off stage, each receiving 'important illumination from the other in the singular conditions of the Restoration playhouse'. The play's value in commenting on theatres and audiences is self-evident and much remarked, but this essay usefully extends our awareness of the nature of its comments.

Two articles discuss one scene (V.iv) of *The Country-Wife*. Harold Weber, in 'Horner and His "Women of Honour": The Dinner Party in *The Country-Wife*' (*MLQ*, 1982), challenges earlier writers' disgust by seeing the episode as a 'Banquet of Sense' in which Lady Fidget and the other ladies break through the barrier of pretence they have erected to reveal an honest acceptance of their own and each other's sexual appetites. Horner comes to understand 'the frustrations which have made these women pretenders to honour', and recognizes his kinship with them when he reveals his own pretence. However, this equality soon passes: the concluding Dance of Cuckolds, as well as being a 'structural foil' to the Banquet, represents the triumph of the corrupt old order of deceit. Horner none the less emerges as 'a kind of Prospero figure around whom a new society might possibly form'. A different view is taken by Derek Cohen in 'The Revengers' Comedy: A Reading of *The Country Wife*' (*DUJ*). The ladies reveal not their honesty but their 'native whorishness' – a phrase so weighted with unspoken assumptions that it might well overturn the arguments of the whole article for many readers. Their shared lust is a way of ridiculing men, so that Horner is ultimately 'far more fettered than freed by sexual liberty'. Weber speaks for both interpretations of the scene in saying that 'our own ambivalences toward the dream of freedom' are revealed by Horner's state. Is the scene a revelation of sexual egalitarianism or an exposé of the pervasiveness of lust? Cohen's view is the more traditional, suiting better the reversal of Horner's fortunes that is crucial to the plot. Yet Weber's

has an imaginative insight which could be very potent in the theatre: as Hume (*EIT*) reminds us, we ignore such views at our peril.

In '*The Plain-Dealer: A Reappraisal*' (*MLQ*, 1982) Derek Hughes seeks to find 'purpose and merit in Wycherley's intricacies of tone and judgement', especially within the complex nature of Manly's character. He begins by showing how Manly is disgusted with the 'talk, ceremony and money-grubbing' of London society, which are the antithesis of his own 'instinctual aggressiveness'. Social affectation of this kind is seen in the way in which language adopts an 'impermissible autonomy' in much of the play, for example the legal pronouncements of the Widow Blackacre and the scenes of sexual violence. This in turn explains why much of the play has been seen as irrelevant by earlier readers. Yet the disjunction between sign and meaning in language, Hughes argues, is attributable not to hypocrisy, but to a genuine tension in many of the characters between 'social role and instinctual self'. Manly himself falls victim to this tension, revealing his kinship to a system he avowedly despises and showing that, as his name suggests, he shares with the other characters the condition of humanity 'in which man can be neither a solitary savage nor a socially integrated citizen'. This shared predicament ensures the play's coherence. Overall, this is a sensible reading of the play which should do much to aid the student trying to make sense of the diversity both of the text and of earlier critical treatments of it.

Robert Jordan's '*Alcarnenes and Menalippa*, a Lost Play from Restoration Ireland' (*Restoration*, 1982) argues from a reading of a satire in the British Library that the play was by Murrough Boyle, Viscount Blessington, instead of William Philips as hitherto conjectured. Although 'unquestionably a minor work', the play now assumes importance as an example of the cultural life of early Restoration Dublin.

It was good to see critical attention directed towards Nathaniel Lee's plays. Antony Hammond's 'The "Greatest Action": Lee's *Lucius Junius Brutus*'³ sees the play as 'one of the finest tragedies written in English since the death of Shakespeare'. It is 'a sensitive study of the cost of political power' whose central character in 'extirpating human emotion . . . becomes inhuman, irrational, destructive', and the restrained style of which matches the dignity of its theme to produce a tragedy 'which for sustained subtlety of political thought is without equal in the Restoration'. A more balanced approach is evident in Richard E. Brown's 'Heroics Satirized by "Mad Nat. Lee"' (*PLL*). This aims to show that Lee's four plays from the early 1680s form a thematic group united by 'the exposure of heroic excess' and 'the consistent opposition of emotional self-indulgence against a model of ideal control'. In Brown's view, Brutus decides to adopt an heroic pose while seeing its falsity, in contrast to Hammond's reading in which the character is taken over by a power beyond his direction. Brown's account makes strong points in favour of the dramatist's adoption of an ironic stance towards his characters, which deserve deeper examination, not least in performance. Gary Boire, in 'Pope, "Sporus" and Nathaniel Lee' (*N&Q*), finds a likely textual source for Pope's *Sporus* in Lee's *Nero*.

Otway continued to attract critical attention this year. Derek Hughes's 'Otway's *The Orphan: An Interpretation*' (*DUJ*) confronts the usual view of the play's 'ineptitude of design' by showing that the characters are destroyed by 'the dark and inescapable impulses' which are part of their natures. The

scenes of desolation which replace the earlier images of Eden are 'projections of those parts of man's soul that have no part in his civilized and civilizing self'. Passions thus destroy social order as well as innocence. It is an appealing reading of the play, and the extent to which it would survive in performance deserves to be tested. 'Venice, Its Senate and Its Plot in Otway's *Venice Preserv'd*' (MP) by David Bywaters sees Venice as the Whig City of London, given freedom from Tory intervention by its charter. Seen thus, the conspirators become Tories who oppose the Senate's 'unprincipled avarice . . . and oppression of its citizens by means of a deceptive show of protecting their liberty', as the 'Tory propaganda' would have it. Bywaters supports his argument with detailed references and historical explanation, and this is one of the most convincing of the many articles which claim to overthrow established thinking about aspects of Restoration drama. Diana Festa-McCormick's 'Balzac and Otway's *Venice Preserved*' (CLS) asserts that Balzac's notion that true friendship between males is only possible outside the accepted social framework has its origin in his 'prolonged meditation of Otway's drama'. True, Balzac's characters do confront each other with inquiries like 'as-tu médité la *Venise sauvée* d'Otway?', but to attribute a concern for such a theme to the influence of the dramatist seems to denigrate Balzac more than it exalts Otway.

Shivaji Sengupta's 'Biographical Notes on John Crowne' (*Restoration*, 1982) is mainly concerned with Crowne's claim for the restitution of land lost by his father in America. It quotes the full text of a letter in which Crowne asks for help in 'the recovery of my right', and sees this as suggesting that Crowne's mental illness, referred to in the preface to *Caligula*, was either transitory or exaggerated to 'compel sympathy and help'. 'Civil Politics – Sexual Politics in John Crowne's *City Politiques*' by Anthony Kaufman (*Restoration*, 1982) contends that the play 'embodies within the conventions of sex comedy a trenchant political statement'. It looks at the significance of sexual plots as metaphors of political disturbance, with passing mention of the link between madness and political revolution, and the debasement of literature in the service of politics. This is a straightforward reading of the play, the main value of which will be in encouraging more people to look at the text itself.

A more significant study is 'Heroic Tragedy in Southerne's *Oroonoko* (1695): An Approach to Split-plot Tragicomedy' (PQ) by Julia A. Rich. This rejects the common view that the play turns on 'the slave-woman axis', asserting instead that the coherence of the serious and comic plots arises from 'theatrical styles of the late seventeenth century and contemporary audience awareness of them'. Heroic love, recently fashionable again, is given a complex, realistic context by *Oroonoko*'s marriage and impending fatherhood: heroic honour is similarly enriched in the genuinely heroic rebellion he leads for the sake of his wife and child. In the contrast between this and the corrupt values of the Welldon subplot, Southerne is attacking 'the modern loss of values'. This is an important essay resting on close awareness of contemporary theatrical taste and convention, and it would be intriguing to consider how valid such an approach might be for other examples of the tragicomic genre.

In 'Congreve as a Shakespearean'³ T. W. Craik lists echoes of and allusions to Shakespeare's plays in those of Congreve, distinguishing between allusions which the audience were expected to recognize – and which result in comedy

because of the incongruity of the text alluded to – and those which seem conscious or unconscious verbal reminiscences. It is particularly illuminating on allusions to *Hamlet* in *The Way of the World*, and to *Othello* in *The Double-Dealer*.

(c) *Prose Writers*

There is again some important work to report in this section. The arrangement is largely determined by the appearance of editions of Walton, Pepys, and Evelyn, and of books on Clarendon, Temple, and Roger North. But I begin with Bunyan and religious writers.

Articles on Bunyan included two on the comparatively neglected second part of *Pilgrim's Progress*. John R. Knott Jr's 'Bunyan and the Holy Community' (*SP*) discusses the change of emphasis, in Bunyan's work generally and *Pilgrim's Progress* particularly, from individual to communal experience. The second part enabled him 'to show the importance of the holy community to the individual pilgrim and to distill the essence of the life of this community'. This is a sensible but rather verbose essay. James F. Forrest's 'Vision, Form, and the Imagination in the Second Part of *The Pilgrim's Progress*' (*JNT*) is more succinct. Forrest argues that the sequel 'reflects a revaluation of vision as a source of human action'. The sophisticated device of dreams within the dream, especially those of Christiana and Mercy, shows that Bunyan would have agreed with Sir Thomas Browne that 'we are somewhat more than our selves in our sleepes, and the slumber of the body seemes to bee but the waking of the soule'. Richard L. Greaves's 'Bunyan through the Centuries: Some Reflections' (*ES*) charts the ebb and flow of interest in Bunyan, and notes the use made of him by evangelicals and atheists, revolutionaries and imperialists. Surprisingly Greaves does not mention allusions by Congreve and Dr Johnson that are relevant to his argument; and surely the BBC did not broadcast Granville Bantock's musical setting of *The Pilgrim's Progress* twelve days after the armistice in 1918? – there was no BBC, and the work was written later. Some mention should be made, incidentally, of Ralph Vaughan-Williams's lifelong love of Bunyan. But the subject of Bunyan's reputation merits a book, and meanwhile Greaves's interesting essay brings together many unfamiliar references.

Bunyan's *Grace Abounding* and George Fox's *Journal* are often lumped together in literary history as spiritual autobiographies. Yet Bunyan accused Quakers of fomenting errors; and in 'The Acts of George Fox: A Reading of the *Journal*' (*PSt*) John R. Knott Jr suggests that Fox's book was conceived as neither a spiritual autobiography nor a journal. Rather, Fox and Thomas Ellwood, who compiled the *Journal* from Fox's manuscripts, saw themselves as transcribing the miraculous workings of the spirit of God in their time, so the *Journal* is 'a kind of sacred history', comparable to that of St Paul and the apostles who founded the first churches.

The identification of a new Traherne manuscript was reported last year (*YW* 63.243). A fuller description and some selections are given by Allan Pritchard in 'Traherne's *Commentaries of Heaven*' (*UTQ*). This unfinished encyclopaedia was meant for publication, belongs to the seventeenth-century tradition of huge eccentric works, and could almost be a reply to Burton's *Anatomy*: Burton having seen everything in relation to melancholy, Traherne shows that 'All Things' are 'Objects of Happiness'. A series of meditations is

arranged alphabetically, beginning with 'Abhorrence' and ending with 'Bas-tard', when Traherne gave up, having already filled nearly four hundred folio pages. Pritchard's account gives a good idea of the work's interest and variety; the articles on 'Ant' and 'Babe' are given in full, and parts of nine others, including one on 'Ages' which develops Traherne's philosophy of time and eternity. The *Commentaries* are valuable both for the new light they throw on their author and as an addition to seventeenth-century literature; so it is to be hoped that they soon find a publisher.

Now for a work which is said to have never been out of print: *The Compleat Angler*, which became an Oxford English Text, edited by Jonquil Bevan¹³. It has a substantial introduction covering Walton's life, the character of his most famous work, its sources, its textual history, and editorial procedure. It developed 'from an angling manual-cum-pastoral into a kind of prose anthology or commonplace book', and this edition therefore includes for the first time the texts of both the first edition (1653) and the fifth and last in Walton's lifetime (1676). It does not include the postscript on 'The Lawes of Angling' and the additional treatises by Cotton and Venables. The 1676 text is supplied with an elaborate critical apparatus and a helpful commentary. Punctuation variants are not recorded, but Dr Bevan remarks that there is a progressive change from rhetorical to grammatical punctuation, the latter being attributable to the printers rather than the author. The introduction did not make me any more aware of Walton's literary merits, but my interest was sustained by numerous small points. For instance, whereas in 1653 Walton described Marlowe's 'Come live with me, and be my love' as 'old fashioned Poetry, but choicely good, I think much better then that now in fashion in this Critical age', in 1661 he wrote 'much better then the strong lines that are now in fashion in this Critical age'. The latter is said to appear on p. 232 in this edition, but unfortunately pp. 229–32 were missing in my copy. The point is of course that 'strong lines' were by this time out of fashion too; it is as if someone today were to prefer Tennyson to the fashionable Pound and Eliot. And was this the first appearance of the phrase 'this critical age'? Dr Bevan also looks at 'Stage Influences in *The Compleat Angler*' (*RES*). She suggests that Walton's handling of key incidents, especially those involving Maudlin the milkmaid and her mother, and the troupes of beggars and gypsies, may have been influenced by his experience of seventeenth-century drama.

The edition by Latham and Matthews of Pepys's *Diary* was completed with the companion and index volumes¹⁴. This major publishing event gave rise to some interesting reviews and assessments of the *Diary* as a whole, notably by David Nokes (*TLS*, 18 March), Pat Rogers (*LRB*, 16 June), and V. S. Pritchett (*NYRB*, 27 October). Not having had review copies of the new volumes myself I have not found an opportunity to examine them thoroughly; they seem very scholarly but – or should I say and? – reticent on matters of sex. Information on Pepys's 'sex life' – how appropriate to him this shameful modern expression seems – has to be sought under such headings as 'Health',

13. *The Compleat Angler 1653–1676*, by Izaak Walton, ed. by Jonquil Bevan. OET. Clarendon. pp. x + 437; 14 illus. £35.

14. *The Diary of Samuel Pepys*, ed. by Robert Latham and William Matthews. B&H. Vol. 10: *Companion*, pp. 626; Vol. 11: *Index*, pp. 344. £19.50 each; £35 as a two-volume set.

and the private language he used to describe his experiences is not explained in the glossary. In 'Pepys and Lady Castlemaine' (*Restoration*) E. Pearlman shows convincingly that the traditional idea of an exuberant and carefree Pepys cannot survive a critical reading of the unexpurgated diary. The sad truth is that his desires were both shallow and unfulfilled; he was fearful of sensuality and incapable of forming reciprocal relationships. His dealings with women were typically sordid or even brutal. Lady Castlemaine, being unattainable, became his ideal; he achieved in fantasy a deeper gratification than the real life of the Restoration could offer.

Selections from Evelyn's *Diary*, comprising about one-third of the whole, were edited by John Bowle¹⁵. He has divided the text into sections and subsections, with headings and subheadings, and has supplied a biographical introduction and explanatory notes. Little explanation is given of the principles governing either selection or annotation. There is no note on Evelyn's misdating of Clarendon's flight (p. 222), though the correct date is mentioned in the introduction. The book is an attractive but doubtful offspring of the Oxford Standard Authors edition, rightly described by Vivian de Sola Pinto as a book suited to the 'common reader' and 'equally admirable as a piece of scholarly editing and a beautiful example of modern book-production at low cost' (YW 40.179). The parent edition gave almost the complete text, and had a splendid index; it is hard to see why it was not reprinted. Evelyn as a letter writer is the subject of an essay by Michael G. Ketcham, 'Style and Rhetoric in John Evelyn's Letters: A Study in Seventeenth-Century Correspondence' (PLL). Ketcham finds that Evelyn has 'a clearly defined concept of society based on a polarity between public and private realms', which helps him 'to dramatise different facets of his own life'. His letters 'show stylistic habits that are part of his mode of self-presentation' and 'illustrate the processes of negotiation between writer and reader'. They sometimes have an individual character, but normally are representative of the period. Ketcham perhaps makes them sound duller than they are.

*Clarendon and Cultural Continuity*¹⁶, by Graham Roebuck, is justly subtitled *A Bibliographical Study*, as distinct from a bibliography. It offers annotated bibliographies of Clarendon's 'Speeches and Apologetics in the Royalist Cause, 1641-1643', 'Forgeries, Satires, and Anonymous Political Tracts, 1642-1656', 'Works by and about Clarendon, 1660-1811', '*The History of the Rebellion and The Life*', 'Oldmixon and the Genuineness of *The History of the Rebellion*', and 'Clarendon in Perspective, 1811 to the Present'. Roebuck's impressions of the history of Clarendon's reputation and the reputation of his *History* are to be found in the general introduction to the book and the introductory matter to several sections. The sections on Clarendon's own works greatly extend knowledge and speculation about his involvement in the pamphleteering of the interregnum, and in them Roebuck seeks and finds a middle way between the bibliographical methods of Madan and Wing. In the section on 'Clarendon in Perspective' the use of alphabetical order is hard to understand, as the book has a perfectly good index; chronological order would

15. *The Diary of John Evelyn*, sel. and ed. by John Bowle. OUP. pp. xxii + 476. £19.50.

16. *Clarendon and Cultural Continuity: A Bibliographical Study*, by Graham Roebuck. Garland (1981). pp. xxi + 309; frontis. \$50. (Rev'd by James Egan, SCN.)

have helped to display 'cultural continuity' and would have immediately indicated the most recent work. The annotations are thorough and often amount to critical reviews of the books and articles concerned. A good deal that would be found in a 'Critical Heritage' volume – Dryden's 'To My Lord Chancellor', Pepys's allusions, some satirical poems – has been deliberately but unfortunately omitted. But on the whole the selection is defensible and results in a book of reasonable size, which will be of great value both to the historian and the literary scholar.

*Clarendon and the English Revolution*¹⁷, by R. W. Harris, seeks to relate the statesman's career to 'the world of thought and action in which he lived'. It is stronger on the action than on the thought. Under the influences of Selden and the Great Tew circle, Clarendon believed in the common law as the foundation of stability, and in a theology based on what was acceptable to Catholics and Protestants alike. He sided with Charles I only when he thought the parliamentarians were becoming as arbitrary as the King had been. If his advice had been taken, the Civil War might have been avoided; when the war had been lost, he maintained that the monarchy would be restored if it followed a policy of masterly inactivity. He was right, since the Restoration was brought about not by extreme royalists but by moderate parliamentarians, who wanted neither the social revolution of the Levellers nor the expensive regime of the Cromwellians. The extreme royalists did bring about Clarendon's fall; and hence the completion of his historical writings. Harris concludes by admitting that his book is in a sense 'a commentary on Clarendon's *History*', and it seems there is still room for a more direct approach to Clarendon's personality and a more expansive treatment of his ideas. In a *TLS* review Basil Greenslade draws attention to some untapped sources, and others could have been found in Roebuck's work, which was apparently unavailable to Harris. I would venture to suggest that 'a Mr Lushington' who had considerable influence on Clarendon's thought (p. 401) must be Thomas Lushington, famous in his time for a sermon preached at Oxford in 1624, 'a very learned and ingeniose man' according to Aubrey, and subject of an appropriately witty article by Frank L. Huntley, 'Dr Thomas Lushington (1590–1661), Sir Thomas Browne's Oxford Tutor' (*MP*). But any review of Harris's book must emphasize that it is a major addition to the literature on Clarendon.

Two further accounts of public men who fell from power, went into retirement, and took up writing, are to be considered. These biographical and critical studies of Sir William Temple¹⁸ and Roger North¹⁹ are both good of their kind, but their kinds are very different; Sir Richard Faber's book on Temple is the work of a scholar and a gentleman (no footnotes), while F. J. M. Korsten's on North is that of a scholar and a professional (about 1700 footnotes). Sir Richard's is not a comprehensive biography and 'incorporates no new biographical material as such', but offers instead a biographical sketch

17. *Clarendon and the English Revolution*, by R. W. Harris. C&W. pp. vi + 456; frontis. £30. (Rev'd by Basil Greenslade, *TLS* 1984.)

18. *The Brave Courtier: Sir William Temple*, by Richard Faber. Faber. pp. 187. £15.

19. *Roger North (1651–1734), Virtuoso and Essayist*, by F. J. M. Korsten. APA (1981). pp. ix + 353; 8 illus. pb export Dfl 65; in Holland Dfl 67.60. (Rev'd by E. D. Mackerness, *ES* 1982.)

and extended though somewhat overlapping essays on Temple as courtier and political thinker, as diplomat, and as aesthete and philosopher. On Temple's activities as one of Charles II's ministers Sir Richard writes persuasively, drawing on his own experience of diplomatic life; on Temple's literary work he writes more tentatively, remembering his hero's error of 'relying too much on personal taste in matters of literary scholarship'. However, in an appendix on 'Swift at Moor Park' he effectively challenges the view of A. C. Elias (YW 63.263-4) that Swift had no real respect for Temple. Dr Johnson called Temple 'the first writer who gave cadence to English prose'; this book, informed without pedantry, and elegant without affectation, will not restore him that reputation, though it shows that he wrote well. Roger North is an even more sadly neglected figure, and Dr Korsten's book is necessarily and obviously the result of laborious research, though it is well organized and lucidly written. It has two parts: first, a short biography and chapters on North's scientific interests and views on culture and society; second, an annotated selection from his unpublished essays. There is an interesting appendix on the vocabulary of the essays, a catalogue of North's extensive correspondence, and a mighty bibliography of primary and secondary sources. Dr Korsten compares North's essays with Addison's (pp. 81-3) and suggests that the advantage is very much on North's side, so I think it should be said that North's style is not always controlled by the need to make himself readily intelligible, and Dr Korsten's careful reproduction of his idiosyncrasies of contraction and punctuation does not make for easy reading. But there is no doubt that North, as well as having interesting ideas on music (YW 40.199) and architecture (YW 62.257), was a compulsive miscellaneous writer of great ability.

As usual, *The Locke Newsletter* includes a list of current publications, book reviews, and replies to earlier reviews. There are also articles by Aleksander Pavković on the theory of perception in Locke's *Essay* and by Reinhard Brandt on the key position of personal identity in Locke's philosophy. A list of books from Locke's library has been published in *BLR* (1982-3). I noted three articles in *HistJ* on the sources, influence, and criticism of Locke's ideas on government. In 'Jus Gladii and Jurisdictio: Jacques Almain and John Locke' J. H. Burns disputes Quentin Skinner's view that Locke was indebted to Almain for his idea of the relationship of the individual to society. In 'Locke, Revolution Principles, and the Formation of Whig Ideology' Richard Ashcraft and M. M. Goldsmith argue that an anonymous pamphlet, *Political Aphorisms* (1690), is a plagiaristic summary of Locke's defence of the people's right to resist a monarch who broke the social contract. The *Aphorisms* were incorporated into *Vox Populi, Vox Dei* (1709), which was reprinted as *The Judgment of Whole Kingdoms and Nations* (1710). This pamphlet, 'recommended as proper to be kept in all families, that their children's children may know the birthright, liberty and property belonging to an Englishman', was enormously popular. The author of all three pamphlets may have been Daniel Defoe. For Tory ideology we may turn to Robert Willman's 'Blackstone and the "Theoretical Perfection" of English Law in the Reign of Charles II'. Blackstone held that the English constitution did not need Locke's revolution principles for its defence; properly understood, the modern constitution was simply the ancient constitution, which had always guaranteed liberty, and which had been restored during the reign of Charles II. Willman believes that Blackstone's work should be taken more seriously; Boswell records that

Blackstone 'composed his *Commentaries* with a bottle of port wine before him', but his ideas should not be attributed solely to the influence of that beverage.

Finally some miscellaneous items. Sir Henry Herbert, brother of Lord Herbert of Cherbury and George Herbert, is remembered as Master of the Revels from 1623 to 1642 and from 1660 onwards. Amy M. Charles's 'Sir Henry Herbert: The Master of Revels as Man of Letters' (*MP*, 1982) surveys his literary work. His most important publication was a translation of parts of Jean de Silhon's *The Minister of State*; many other writings survive in manuscript, including devotional works, poems in English and Latin, and a five-act drama in rhyme, *The Emperor Otho*. Sidonie Clauss's 'John Wilkins's *Essay Toward a Real Character*: Its Place in the Seventeenth-Century Episteme' (*JHI*, 1982) contends that while Wilkins's *Essay* failed in its object of developing a universal language, it succeeded in inspiring other attempts to improve the theory and practice of obtaining, recording, and communicating knowledge. Foucault and others who have tried to describe seventeenth-century ideas of language have not understood, perhaps not even read, Wilkins's great work. Richard L. Harris's 'George Hickes, White Kennett and the Inception of the *Thesaurus Linguae Septentrionalium*' (*BLR*) describes Hickes's difficulties as both a pioneering philological scholar and a leading nonjuring cleric. Milton McC. Gatch publishes and discusses 'Humfrey Wanley's Proposal to the Curators of the Bodleian Library on the Usefulness of Manuscript Fragments from Bindings' (*ibid.*).

4. Background

Undoubtedly the most significant musical publication this year has been Eric Walter White's *A History of English Opera*²⁰, the culmination of the author's work beginning with *The Rise of English Opera* in 1951. Three chapters – a little over fifty pages – cover the Restoration, the bulk rightly given over to Purcell. Early passages deal deftly with the organization of the London theatres at the Restoration, and Davenant's *Siege of Rhodes* is treated in depth appropriate to its popularity. 'Locke and the Rise of Dramatic Opera' are described in the next chapter, with the aid of quotations from prefaces and other contemporary sources. We are given full biographical and theatrical details of Blow's *Venus and Adonis*, together with the familiar verdict that it ends with a moving final chorus. More on the dramatic qualities of the music itself would have been valuable here, as in many other places: but a work of this nature must inevitably be selective, and clearly the selection is aimed at matters of chronology and stage presentation. The same pattern is followed in the chapter on Purcell, and White sticks firmly to the view that the music in most of the semi-operas is strictly separate from the dramatic action. In many cases this is true, but the claim that the masques of *The Fairy Queen* are 'completely extraneous to the action of the play, and of no real dramatic significance' is one that many would contest. There is little naturalistic continuity, true, but there are many links of symbolic and ritualistic significance which merit deeper investigation. Interpretation of this kind,

20. *A History of English Opera*, by Eric Walter White. Faber. pp. 472; 32 illus. £30.

though, would be out of place in a volume intended as a first reference source. It is a great pity that it lacks a bibliography or list of performing editions, and Dent's *Foundations of English Opera* of 1928 (YW 9.234-5) is still invaluable for its music examples, but given the book's intention and its extremely readable presentation it is bound to become the standard reference work for at least a generation.

White has also produced *A Register of First Performances of English Operas*²¹, which lists every work performed publicly since the sixteenth century in chronological order, including thirty-one for the years 1660-1700. Brief notes are sometimes given on the whereabouts of manuscripts, provenance of texts, and recent performing editions where appropriate, though for reasons of space these are limited and selective. As a reference tool it is a valuable adjunct to *The London Stage* though, like any volume of its kind, it must be read in conjunction with the findings of later researchers. The attribution of *The Fairy Queen* to Elkanah Settle, for example, has been rejected by Robert D. Hume and Judith Milhous, as noted in section 1(b). But such instances are inevitable in any register of this sort, and the book fulfils a genuine need.

*The Music of Henry Purcell*²² is the title of an excellent pamphlet by Michael Greenhalgh which briefly introduces the music and recommends recordings, as well as giving a short account of recent biographical and critical writing. The division into introductory, intermediate, and advanced recordings to suit listeners of different experience is a trifle irritating, but this is offset by the excellent detail in citation of modern miniature scores and the full index. As an instant guide to Purcell's music and recent recordings it is an invaluable publication at an extremely modest price. In 'Restoration Theatre Music Restored' (MT) Curtis Price introduces an important new series of scores, *Music for London Entertainment 1660-1800*²³. He also trenchantly disposes of the myth of the dramatic irrelevance of music in most Restoration operas and semi-operas, and makes sensitive comments on the significance of the music in many early works.

An exceptionally interesting background essay was C. John Sommerville's 'The Distinction between Indoctrination and Education in England, 1549-1719' (JHI). Sommerville points out that this important distinction originated in the controversies about religious education in the sixteenth and seventeenth centuries. Among the dissenters especially, the process of catechizing developed into something genuinely educational. By the end of the seventeenth century the possibility of preserving the pupil's intellectual autonomy was being suggested; and soon Isaac Watts was to complain that dissenting parents were so afraid of indoctrinating their children that they allowed them to grow up without any religious instruction at all.

The Reformed Librarie-Keeper, by John Dury, published in 1650, was

21. *A Register of First Performances of English Operas and Semi-operas from the Sixteenth Century to 1980*, by Eric Walter White. STR. pp. vi + 130. £10.50 (free to members).

22. *The Music of Henry Purcell: A Guide for Librarians, Listeners and Students*, by Michael John Greenhalgh. Greenhalgh (1982). pp. 40. pb. £1.95.

23. *Music for London Entertainment 1660-1800*. Forthcoming from MacNutt.

reprinted in facsimile²⁴. As Richard H. Popkin and Thomas F. Wright show in their introduction, Dury urged the reform of libraries preparatory to the millennium, and 'his ideas have become the accepted standards of modern librarianship'. Indeed our libraries do seem better prepared for the millennium than our other institutions of learning.

24. *The Reformed Librarie-Keeper (1650)*, by John Dury, intro. by Richard H. Popkin and Thomas F. Wright. ARS 220. CML. pp. xiii + (iv) + 31. By subscription.

The Eighteenth Century

ELIZABETH DUTHIE and ALAN BOWER

This chapter is arranged as follows: 1. General, by Elizabeth Duthie; 2. Poetry, by Alan Bower; 3. Drama, by Elizabeth Duthie; 4. Prose, by Elizabeth Duthie; 5. The Novel, by Alan Bower.

1. General

The publication of the fifth *ECCB* (for 1979)¹ since its division from *PQ* marks, it is to be hoped, an end to the difficulties of production and of finance which so far have delayed it. Its chronological and linguistic boundaries are wider than those of both the *MHRA Annual Bibliography* and *YW*, and its format – alphabetical lists in six sections – allows the flexibility of either merely listing or briefly reviewing articles and books. More inclusive than *YW* – 250 or so items in the Fine Arts section – it has, in the 1979 volume at least, perhaps a blind spot for some works published in Britain. Missing are Butt and Carnall's *OHEL* volume, Wendorf and Ryskamp's edition of Collins, F. W. Bateson's edition of *The School for Scandal*, and J. A. Downie's *Robert Harley and the Press*, all in the *Annual Bibliography* 54 for 1979 (1982), and in *YW* 60 or 61 (1981 and 1982).

ECCB is one of many useful works excluded from a bibliography for students, *Restoration and 18th-Century Prose and Poetry*². A succinct introduction by Pat Rogers is followed by a reading list in which the relevant *OHEL* volumes are listed twice without indication of their series, and, for instance, *The Familiar Letter in the Eighteenth Century*, edited by Anderson, Daghljan, and Ehrenpreis (1966), is excluded, and Thomas R. Edwards, *Imagination and Power* (1972), is included. Although the latter is an interesting work, it is mainly on non-eighteenth-century topics. Seventy authors (not novelists or dramatists) are included – John Byrom, W. J. Mickle, and William Walsh, but not John Arbuthnot, Locke, Mandeville, Sir Joshua Reynolds, Shaftesbury, or Gilbert White. All an author's works are listed – who now reads Akenside on dysentery? – so that William Combe's entry is twice as long as William Collins's. The standard of author entries, which include short critical essays, varies considerably: Pope's life is without event after 1726, but Swift is 'a leader of the Irish resistance movement from 1724'.

1. *The Eighteenth Century: A Current Bibliography*, ed. by Paul J. Korshin. AMSP. pp. xi + 643. \$57.50.

2. *Restoration and 18th-Century Prose and Poetry*, intro. by Pat Rogers. Great Writers Student Library. Macmillan. pp. vii + 196. hb £15, pb £5.95.

1983 saw the publication on 113 fiches of the first phase of *The Eighteenth Century Short Title Catalogue*³. 'Lord have mercy upon the poor labourers', we may say with Smart, considering that the number of books dealt with, in six years, was as many as Panizzi found in the entire library. So may the labourers respond, 'I pray God bless all my Subscribers', since the usefulness, indeed indispensability of the catalogue, and the ease with which it may be augmented and corrected, will become more and more apparent to all students of the century. For users not computer-friendly, the cataloguing rules may be helpful⁴. *Searching the Eighteenth Century*⁵, papers presented at a symposium on the ESTC, includes essays on false imprints, minor fiction, the bibliography of the slave trade, and the provincial book trade (notably in Suffolk, by Alan Sterenberg). Essays and notes in *Factotum Occasional Paper 3* discuss the trade in Exeter, Liverpool, Dorchester, Kent, and Gainsborough. In *Factotum* itself the literary piracy of George Faulkner and Alexander Donaldson is re-assessed by Catherine Coogan Ward and Robert E. Ward.

Maximillian E. Novak's eighteenth-century volume in the Macmillan History of Literature⁶ starts well, with the contention that the century should be seen not with nineteenth-century hindsight but as an age of contradictions in which 'almost everything that was to emerge at the end of the century was present at the beginning'. But after the first chapter the reader's (and perhaps the author's) interest flags as the usual progression of names and judgements succeeds. Fielding's novels are compared with Tony Richardson's films of them, rather to Fielding's disadvantage; Burney's novels are not discussed, although Robert Bage's, Elizabeth Inchbald's, and Thomas Holcroft's are; and we sink into sloughs of 'the *English Dictionary*, with its wonderful introductory essay on language and usage'. One fears that students may batten on Novak's blandness and so neglect the more gristly but nourishing volume by John Barrell, *English Literature in History 1730-80: An Equal, Wide Survey*⁷. This series makes no attempt at comprehensiveness, and indeed Barrell's focus on James Thomson and John Dyer, Johnson and linguistic change, and Smollett in *Roderick Random* is very different from that of most undergraduate courses. The aim is to examine not the reflection of 'history' in 'literature' but the attempted understanding of social change by contemporary writers: 'how could inherited notions of political unity be adapted so as to represent what seemed to be the increasingly differentiated society of Britain as a still unified one, and by whom could its unity be grasped?' Some similar points are made less lucidly in Ian Haywood's article (*L&H*) on historiography

3. *The Eighteenth Century Short Title Catalogue: Catalogue of the British Library Collections*, ed. by R. C. Alston, assistant ed. M. J. Crump. BL. Microfiche. £400. The introduction by R. C. Alston is available as *Factotum Occasional Paper 4* (from ESTC, Reference Division, The British Library, Great Russell Street, London WC1B 3DG).

4. *The Eighteenth Century Short Title Catalogue: The Cataloguing Rules*, comp. by J. Zeeman. BL. pp. 114. £5.

5. *Searching the Eighteenth Century: Essays from the London Symposium on the ESTC*, ed. by M. J. Crump and Michael Harris. BL in association with the Department of Extra-Mural Studies. pp. vii + 104. pb £7.95.

6. *Eighteenth-Century English Literature*, by Maximillian E. Novak. Macmillan History of Literature. Macmillan. pp. ix + 227. np.

7. *English Literature in History 1730-80: An Equal, Wide Survey*, by John Barrell. English Literature in History. Hutchinson. pp. 228. hb £13.50, pb £5.95.

and literary forgery. Barrell's first (general) chapter, and the second, on the poets, are more interesting than the final two, where the argument, always forcibly expressed, becomes more repetitive. Both the overall emphasis on the ideology of class, and particular judgements will be questioned – 'Johnson's notion of language, as of government, is quite openly and frankly one in which the majority should be idle and helpless spectators while the customs of the polite are converted into law' – but the work will have to be grappled with by serious students of the eighteenth century.

A less polemical, but equally important, study of two neglected decades, the 1740s and 1750s, is John Sitter's *Literary Loneliness*⁸. Sitter considers Hume and William Law, the mid-century poets, and the last novels of Fielding and Richardson, to provide 'not explanation but emblematic and empathetic description, something like the phenomenology of a generation'. He is particularly interesting on Hume's stylistic development and its relation to his preoccupation with the nature of belief – which is compared with Law's critique of 'corporeal understanding' – in which, again, Law shares the 'metaphorical focus' of mid-century poets. These and other illuminating comparisons (there is one of Ossian and Harold Bloom) are not allowed to obscure the particular qualities of each writer. There are, however, some longueurs in the three chapters on poetry – on the 'flight from history', the importance of conversion images and plots, and the 'long poem obstructed' (*The Seasons*, *The Pleasures of Imagination*, and *Night Thoughts*). Like Barrell, Sitter argues that the 'crisis of social knowledge' led to the isolation of 'literature' as a category, although Sitter stresses the particularly literary nature of this 'loneliness'.

In *The Augustan Idea in English Literature*⁹ Howard Erskine-Hill considers 'a series of changing emphases within a relatively stable pattern of associations' from Augustus's reign to Pope, in whom 'the chief strains within the Augustan idea find expression'. His chapter on the eighteenth-century idea of an Augustan age, with much useful citation, is a more complex recasting of his 1967 article in *RMS*. The theory of the persona, one of the ideas inherited from the classics, is discussed by Howard D. Weinbrot (*ECS*), mostly in relation to Pope, who is (with Swift and Vico) also mentioned in Michael Seidel's short but wide-ranging article¹⁰ on 'satire and metaphoric collapse'. Michael G. Ketcham (*SEL*) has an interesting discussion of differences between Restoration and early eighteenth-century assumptions about social relationships and self-presentation, and the emergence of the 'spectator' figure. Patrick Coleman's account (*ECent*) of the emergence of 'character' in the eighteenth century is more of a survey, as is John K. Sheriff's monograph, *The Good-Natured Man*¹¹. Here we range on well-trodden paths from the latitudinarian divines to Bage's *Hermesprong*, differentiating two polar extremes of the good-natured man, with four subtypes, exemplified in

8. *Literary Loneliness in Mid-Eighteenth-Century England*, by John Sitter. CornU (1982). pp. 230. \$19.50.

9. *The Augustan Idea in English Literature*, by Howard Erskine-Hill. Arnold. pp. xvi + 379. £33.50.

10. In *Satire in the 18th Century*, ed. by J. D. Browning. Publications of the McMaster Association for Eighteenth-Century Studies 10. Garland. pp. 231. \$30.

11. *The Good-Natured Man: The Evolution of a Moral Ideal, 1660–1800*, by John K. Sheriff. UAla (1982). pp. xiii + 129. \$13.50.

Fielding and Goldsmith, Smollett and Sterne, among others. There is little attempt either to relate the 'theological and philosophical background' of the first chapter to the survey, mostly of novel characters, or to examine the type in minor popular literature.

A related topic, no more novel, is Chester Chapin's argument (*MP*) that R. S. Crane blurred the distinction between the benevolent man and the man of feeling, whose origins are not in the teachings of the latitudinarian divines but in Shaftesbury. In Christopher Thacker's readable but unoriginal *The Wildness Pleases*¹², Shaftesbury is 'the father of romanticism'. Thacker varies the usual progression from Burnet on mountains, through *The Seasons*, and so on to Wordsworth with some less well-known European examples, like the sculptured hermits at Kukus. Timothy Webb's selection of thirty-four extracts¹³, each with a short introduction, and notes, considers English Romantic Hellenism in its broadest sense. There is a good introduction, and an eleven page chronology (1674–1824), listing original works, translations, purchases, and so on. Jeffrey Plank's consideration (*Genre*) of the importance of Georgic procedures in the transition from Augustan to Romantic is too compressed to be very useful.

Another series, *The Making of Britain*, encapsulates the eighteenth century as *The Georgian Triumph 1700–1830*¹⁴. Here Michael Reed's aim is to show 'man's interaction with his environment' – his 'material culture' – so we have chapters on the structure of Britain (geological, demographic, and political), rural and urban landscape, transport and motive power, and the secularization of ideas. The emphasis is more on Britain and less on England alone than is usual in such works, and there are illustrations, figures, and notes on further reading. Mark Blackett-Ord's biography of Philip, Duke of Wharton¹⁵ lacks historical analysis and is briskly written in a rather offhand way: Swift 'carried on a correspondence about the moral decline of Britain with other Tories like Pope', Walpole was 'sullen with rage' at Wharton's satire on him, and so on. *England's Rise to Greatness, 1660–1763*¹⁶ contains, among other historical essays, an examination by John Brewer of the number 45 as a Wilkite political symbol, and Arthur M. Wilson's provocative argument that the English Enlightenment occurred in the seventeenth century, with such decisiveness 'that no further agitation seemed to the English to be necessary or even very desirable'.

Released from the burden of creating encyclopaedias or revolutions, the English enjoyed 'revelatory and life-enhancing' sensual pleasures at the masquerade, whose cultural significance Terry Castle considers (*ECS*). But if some degree of sexual freedom was possible for women at the masquerade, their property-rights after marriage were still usually negligible, as Susan Moller Okin argues (*ECS*) against Lawrence Stone and others. Her argument

12. *The Wildness Pleases: The Origins of Romanticism*, by Christopher Thacker. CH/St Martin's. pp. vi + 282. £22.50.

13. *English Romantic Hellenism*, ed. by Timothy Webb. Literature in Context. ManU (1982). pp. xxii + 253. £15.75.

14. *The Georgian Triumph, 1700–1830*, by Michael Reed. The Making of Britain 1066–1939. RKP. pp. xvi + 240. £12.50.

15. *Hell-Fire Duke*, by Mark Blackett-Ord. Kensal. pp. 252. £12.50.

16. *England's Rise to Greatness, 1660–1763*, ed. by Stephen B. Baxter. Publications from the Clark Library Professorship, UCLA, no. 7. UCal. pp. xvii + 380. \$30.

is much more firmly based than Karl Heinz Göller's vague discussion (*Anglia*) of women's 'emancipation'. Similarly, Mary Elizabeth Green's account¹⁷ of Elizabeth Elstob's life is not placed in its wider historical context of the growth in Anglo-Saxon studies.

Patricia Meyer Spacks and W. B. Carnochan consider eighteenth-century childhood¹⁸ – respectively, adolescents 'always at variance', with a good range of reference, and the continuity of personal identity from childhood to adulthood. The Clifford prize essay for 1981 is Isaac Kramnick's rather disappointing examination¹⁹ of children's literature and bourgeois ideology in the later eighteenth century, although his analysis is much more complex than Ruth K. MacDonald's historical survey, *Literature for Children in England and America, from 1646–1774*²⁰. Her prescriptions – 'children deserve interesting, lively, but verbally simple stories' about familiar things – are followed neither by many eighteenth-century nor (one hopes) by modern writers. Margaret J. M. Ezell's account (*ECS*) of Locke's influence on eighteenth-century child-rearing practices is inclined to see Locke's influence in any writer whose argument is similar to Locke's.

Methodological naivety is not a problem in J. J. Richetti's examination of 'philosophical writing' in Locke, Berkeley, and Hume²¹. Richetti argues that their works 'invite literary criticism', not in a deconstructionist sense but rather to evaluate their attempt to balance logical demonstration against rhetorical persuasion, and 'a profoundly individualistic epistemology with a cultural and literary habit of mind that suspects individuality and self-definition and insists upon the presence of an audience for meaningful discourse'. The argument is neither succinct nor always easy to follow, although the reader can gain many insights along the way. Difficulties arise in the long first chapter, which has some general relevance to literary theory, and in the analyses of particular passages, which, although interesting, lack the technical discipline either of philosophical or of grammatical analysis; thus the reader 'finds no end' in extended close readings of works which are neither as familiar nor as readily comprehensible as, say, eighteenth-century novels. In the essays collected in *Wealth and Virtue*²², the concern is much more with the history of ideas, and, in several essays, with the 'Adam Smith problem' writ large – the antinomy between needs and justice or the tensions between civic humanism and civil jurisprudence. John Dunn gives a particularly interesting account of Hume's and Smith's rejection of Locke's theological sanctions for behaviour, and how they 'in effect subordinate human practical reason to the contingencies of

17. In *Female Scholars: A Tradition of Learned Women Before 1800*, ed. by J. R. Brink. Eden (1980). pp. vi + 185. £16.75.

18. *A Distant Prospect: Eighteenth-Century Views of Childhood*. Papers read at a Clark Library Seminar by Patricia Meyer Spacks and W. B. Carnochan. UCal (1982). pp. v + 50.

19. In *Studies in Eighteenth-Century Culture*, Vol. 12, ed. by Harry C. Payne. UWisc for ASECS. pp. x + 246. £18.75.

20. *Literature for Children in England and America, from 1646–1774*, by Ruth K. MacDonald. Whitston (1982). pp. vii + 204. \$15.

21. *Philosophical Writing: Locke, Berkeley, Hume*, by J. J. Richetti. Harvard. pp. 287. £21.25.

22. *Wealth and Virtue: The Shaping of Political Economy in the Scottish Enlightenment*, ed. by Istvan Hont and Michael Ignatieff. CUP. pp. ix + 371. £35.

sociology'. Among other writers discussed are Lord Kames, John Millar, and Gershom Carmichael, Hutcheson's predecessor at Glasgow and the subject of another essay by the same authors, James Moore and Michael Silverthorne, in *Man and Nature / L'Homme et la nature*²³. This collection of short papers has no contributions on English literature, but includes an interesting discussion of the Scottish literati's involvement in the Ossian controversy (by Richard B. Sher), and an account of obedience and resistance, focusing on Thomas Reid (by J. C. Stewart-Robertson). In *SSL* Alexander Low surveys Scottish schoolbooks.

The essays in *Articulate Images: The Sister Arts from Hogarth to Tennyson*²⁴ both pay tribute to Jean H. Hagstrum and suggest the variety of approaches now possible, twenty-five years after his study. There is a selective bibliography (about three hundred items) of modern scholarship on the sister arts. Topics discussed include literary pictorialism, painting and biography, and the vortex in Hogarth, Turner, and Blake (by Laurence Lipking, Richard Wendorf, and W. J. T. Mitchell, respectively). Robert R. Wark alerts literary scholars to dangers and possibilities in their study of the pictorial arts, and Larry Silver considers painters' claims for status from Renaissance Italy to Hogarth and Reynolds. Earl Miner discusses a Japanese pictorial narrative, with some comparisons with Hogarth. A more complex analysis of eighteenth-century literary pictorialism and the concurrent rejection of emblem and allegory is found in Theresa M. Kelley's article in *ECS*. Her focus on eighteenth-century editions of Ripa's *Iconologia* and its use by Hogarth, Rowlandson, and others, enables her to demonstrate 'the persistent Augustan distrust of the emblem as a polysemous structure of meaning'.

The extracts in B. Denvir's 'documentary history of taste'²⁵, 1689–1789, seem even more miscellaneous than is usual in such collections. There is, however, a welcome emphasis on practical matters: one of the six sections is on the applied arts, although it is much shorter than that on the fine arts. Many of the extracts date from after 1750, but the picturesque is excluded, to await a companion volume on 1789–1851. Each section is subdivided, but not systematically (e.g. 3.9. Middle-class tastes; 3.10. A view of art history in 1728; 3.11. Design, ancient and modern). There is a paragraph or so introducing each item, a general and a biographical index. The picturesque from Pope to Lutyens and Jekyll and beyond is the subject of a handsome, well-illustrated survey by David Watkin²⁶, notable for its lack of analysis and for its attack on the late Sir Nikolaus Pevsner, apparently for propounding the thesis on which Watkin bases his survey, that the 'theory and practice of the Picturesque constitute the major English contribution to European aesthetics'. Watkin's

23. *Man and Nature / L'Homme et la nature*, ed. by Roger L. Emerson, Gilles Girard and Roseann Runte. Proceedings of the Canadian Society for Eighteenth-Century Studies 1. Published for the Society by the Faculty of Education, University of Western Ontario (1982). pp. xvi + 224. np.

24. *Articulate Images: The Sister Arts from Hogarth to Tennyson*, ed. by Richard Wendorf. UMin. pp. xi + 272. \$29.50.

25. *The Eighteenth Century: Art, design and society 1689–1789*, by Bernard Denvir. A documentary history of taste in Britain. Longman. pp. xiii + 306. pb £6.95.

26. *The English Vision: The Picturesque in Architecture, Landscape and Garden Design*, by David Watkin. Murray (1982). pp. xii + 227. £25.

short study of Athenian Stuart²⁷ is a much more useful book, but the best of the 1983 offerings on art is Louise Lippincott's account of Arthur Pond²⁸, minor painter, printseller, and art dealer. Lippincott supplements the data provided by Pond's journal of receipts and expenses from 1734 to 1750 with information about patronage networks, differences, and similarities between Pond's and Hogarth's approach to the market for prints (both used the same selling formula, but concentrated on difference price brackets), and illuminating details such as the price equivalence (eight guineas) of a pedigree dog and a pastel portrait (suitable for women and children). David Mannings (*BJECS*) also gives some information about prices of portraits throughout the century.

Two articles by Stephen C. Behrendt discuss imitation as a form of criticism, particularly those works in the same medium and essential form as the precursor (in *ECent*), and audience entrapment in verbal and visual art (in *PLL*). A particular example of imitation in Reynolds and in Blake is considered by Alexander S. Gourlay and John E. Grant (*BRH*, 1982), and Fuseli's Shakespeare frescoes by Irene H. Chayes (*BRH*, 1982). Lance Bertelsen argues (*Art History*) that the controversy over the use of theatrical scenery influenced Hogarth's depiction of the interiors in *Marriage à la Mode*. Ronald Paulson analyses¹⁰ the counterpoint between words and image in some of Gillray's political cartoons, and the 'contemptuous evenhandedness' with which he turns myth into ridicule. A special number of *ECLife* contains general essays by Morris R. Brownell and Kenneth Woodbridge on garden history, and eight short pieces on British and American gardens. In *SECC* 12 John Archer surveys the *rus in urbe* ideal in eighteenth-century town planning.

*Music in Eighteenth-Century England*²⁹ includes Michael Tilmouth's account, drawn from newspaper reports, of early provincial concerts, and Ruth Smith's perhaps overstated but interesting argument that the librettos of Handel's oratorios are a 'signal repository of the intellectual generalizations of their time'. Richard Luckett's discussion of Charles Burney's evaluation of Purcell is particularly helpful on the 'Augustan deprecation of music'.

2. Poetry

'From *The Gentleman's Magazine*: Graves, Shenstone, Swift, Warton, Prior, Byron, Beckford [and others]' by Arthur Sherbo (*SB*, 1982) finds attributions and variants aplenty in contributions from near-contemporaries of many eighteenth-century poets, some of them as speculative as one might expect of such a source; but supporters of both Ancient and Modern methodologies among our own contemporaries are not to be outdone. Ruth Salvaggio (*PQ*) deploys structuralist and post-structuralist theories as her new basis for the old observation that the couplet from Shakespeare to Keats (if most obviously in Pope's manipulation) had its literally spatial and temporal significances; and Jeremy Plank (*Genre*) deconstructs vigorously in

27. *Athenian Stuart: Pioneer of the Greek Revival*, by David Watkin. Studies in Architecture 1. A&U (1982). pp. 70 + 23 pls. pb £4.95.

28. *Selling Art in Georgian London: The Rise of Arthur Pond*, by Louise Lippincott. Yale for the Paul Mellon Centre for Studies in British Art. pp. xii + 212. £20.

29. *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. by Christopher Hogwood and Richard Luckett. CUP. pp. xviii + 265. £25.

'Explaining Generic Change in Late Eighteenth-Century Poetry': 'the reformed pastoral or lyric emerged because it resisted control by the Georgic', an analogous lesson, according to Plank, for all Moderns going about their business in a transitional academy. Factional strife is not much in evidence through 1983, at least in this area of debate, although Ancients do have their say. Indeed, one of them, J. E. Fuggles (*BC*), is more concerned to correct the omissions of others when he finds unrecorded 'Foxon poems' preserved by National Trust libraries in general and by that of Blickling Hall, Norfolk, in particular. Nevertheless, a Swiftian distinction between critics springs irresistibly to mind because 1983 was such a productive year for writers on the two most famous Scriblerians. Swift and Pope are paired, first, by Jeremy Fletcher (*BJECS*), who transcribes and glosses a new letter by each, and, second, by Morris Brownell¹⁰, who traces the way Pope 'redeemed the corrupted country-house ideal', in the *Epistles and Imitations of Horace* only to see it 'subverted' once more in Swift's poems which use Irish country houses as a pejorative measure.

One of the items concerned with Swift alone stands out hugely from the rest, the 956 pages of *Complete Poems* edited by Pat Rogers for the Penguin English Poets series³⁰. To strain my allusions even further, this complete re-examination of the canon combines the best of Ancient and Modern practices in one volume. It builds shrewdly on the pioneering work of Sir Harold Williams and Herbert Davis; it is rich in all manner of annotation, publishing history, identification of allusion, a biographical dictionary, cautious contextual guides through the jungle of attribution and dating, concise summaries of criticism, and it even offers a useful 'note on rhythm and rhyme'; yet it also presents a lucidly accessible introduction to a sympathetically modernized text. Only once, in the acknowledgements, does Rogers allow himself a moment of wry self-satisfaction: 'The making of this edition has occupied, in part or whole, some 2,000 working days.' One can only reply that they were days well spent, and that the sheer mass of information digested in that time gives *The Complete Poems* its claim to indispensability. Any reader who wishes to follow Rogers along a typical trail of investigation should proceed from the brief note on *Sid Hamet's* borrowings from Charles Povey to the full elaboration of the evidence in a previous article not noticed last year (*MP*, 1982). Two other investigations of urgent contemporaneity in Swift's poetic strategies were also omitted last year, each of them by Herman J. Real and Heinz J. Vienken: an article in *ArAA* (for 1981) picks knowledgeably over the physicalities of *A Beautiful Young Nymph* to argue that the poem 'not only administers prophylactic shock therapy to Swift's male readers, it administers the same therapy to his female audience', and a note in *Scriblerian* (for 1982) glosses precise description of the ravages of syphilis in *The Lady's Dressing Room*. Real and Vienken thus provide a deal of evidence for their defence of the 1730s scatological poems as the work of a clergyman-satirist: the same two authors do the same in their reading of the *Satirical Elegy on the Death of a Late Famous General*³¹ as a mixed genre 'in which the structural components

30. *Jonathan Swift: The Complete Poems*, ed. by Pat Rogers. English Poets. Penguin. pp. 956. pb £9.95.

31. In *Festschrift Für Karl Schneider*, ed. by Kurt R. Jankowsky and Ernst S. Dick. Benjamins (1982). pp. 500. \$66.

of two genres, those of the funeral elegy and those of the formal verse satire, are superimposed on one another'. Elsewhere, John M. Aden (*N&Q*) finds even more sustained and wittily turned allusions to Horace in *To Dr. Delany, on the Libels Writ Against Him* than those listed in the Rogers edition, and Clyve Jones (also *N&Q*) witnesses the power of Swift's own libels in his attempt to defend 'Dismal' Nottingham's reputation against both Swift's satire and a previous note by A. J. Downie. More expansive reconciliations of disputes about Swift the poet occur in two other articles. Michael J. Conlon (*Genre*) argues for the validity of reading the *City Shower* as both satiric doomsaying and as joyous affirmation in exemplification of a general theory of parody; and Harold Weber (*SEL*) offers a contribution to the debate about 'Swift's understanding of his own satiric personae and practices' in the *Verses* which proposes that the admixture of Horatian and Juvenalian impulses in Swift's *apologia* was not only a conscious dialectic but also one that can be traced through the whole canon, even as far back as the *Epistle to a Lady*.

Maynard Mack has been a fine critic-editor of Pope for a generation: the *Collected in Himself* volume³², which brings together all his uncollected writings on Pope during the last half-century, bears eloquent witness to that fact. Here are all the seminal essays – 'On Reading Pope', 'Wit and Poetry and Pope', 'The Muse of Satire' – the *Twickenham* introductions to the *Essay on Man*, and the translation of Homer, plus a number of major bibliographical and textual papers which (together with Mack's previous book *The Garden and The City*) have helped to chart the ground fought over by every other disputant since mid-century. Further comment on these would be massively tautological. Two substantial appendixes, first, a 'Finding List of Books Surviving from Pope's Library', second, 'Letters from, to, or about Pope and His Friends: Unpublished, Partly Published, or Now First Published from the Originals' add a treasure trove of source-material to a body of otherwise scattered criticism very usefully gathered in one publication. The 'Finding List' may be available elsewhere but many of the letters in Appendix B are not. No comment is necessary on this achievement either, other than to note that this is the largest collection of correspondence since George Sherburn's edition in 1956, and yet it includes only those Pope letters which Mack has himself discovered or researched in the last thirty years towards a more accurate printing. Two further books on Pope pay homage to Mack's work. Indeed G. F. C. Plowden's *Pope on Classic Ground*³³ opens with an ornate Latin dedication to his scholarly master and is the work of a classicist pursuing Pope's borrowings and influences through some unlikely and unnoticed sources more in the name of comprehensiveness than for the sake of illumination. It is difficult to argue with a commentator who introduces 'an elaborate borrowing [from Manilius] in *The Rape of the Lock*' by admitting that,

Although this borrowing contributes little or nothing to the interpretation of the poem, it may be of interest for what it reveals both about Pope's methods and about the way a great artist can strike from chance, using the materials that fall to his hand.

32. *Collected in Himself: Essays Critical, Biographical, and Bibliographical on Pope and Some of His Contemporaries*, by Maynard Mack. UDel (1982). pp. 576. \$35.

33. *Pope on Classic Ground*, by G. F. C. Plowden. OhioU. pp. x + 174. £16.80.

The second book honours Mack by opposing not only his work but its very basis, a singularly appropriate proceeding for a critic who insists we should 'read Pope in much the same way we read Blake'³⁴. Wallace Jackson's Pope is an explorer of the egotistical sublime who has been obscured in pedantic amber by the likes of Maynard Mack, Earl Wasserman, Howard Weinbrot – and G. F. C. Plowden. There is no gainsaying the plasticity of Jackson's search for 'a pattern that indicates the unity of Pope's imagination' from *Windsor Forest* to *The Dunciad* as the poet

rewrites himself by continual acts of transposition [as] his poetic compels him to discover the burden of his own texts as they impose themselves upon his consciousness and require re-articulation within a body of only seemingly discordant contexts;

and if Ancients and Moderns alike have girded themselves for a new battle of the books (see the vigorously hostile and complimentary reviews in *Scriblerian* and *SEL*, respectively) it is, in part, because Wallace Jackson's inventive close readings seem to challenge the preserves of unreconstructed scholars even as he champions the intertextual methods of enthusiasts. The fourth book on Pope, Steven Shankman's monograph on *Pope's Iliad*³⁵, was unavailable for review; but mention of it here gives me the opportunity to note another piece of historical scholarship by Arthur Sherbo who (in *N&Q*) discredits Douglas Knight's argument that Pope consciously played vulgar against proper diction in his translation of the *Iliad*: 'scar'd' and 'porker' were apparently fair and decorous linguistic game. 1983 also sees a revised *Collected Poems* for the Everyman series³⁶ which offers a re-impression of the 1924 volume brought up to date by recourse to the *Twickenham* edition's standard (though not in typography) and with a very brief introduction by Clive T. Probyn. Almost literal background information is supplied by Arthur J. Weitzman's analysis of a pen-and-ink drawing of Pope's villa before Stanhope's 'improvements' virtually obliterated it (*ECLife*) and by John Dixon Hunt's argument that the surrounding garden was not overly influenced by the picturesque (also *ECLife*); indeed, it 'maintained in an English setting, however modified, the potent traditions of villa life which the Renaissance had revived on the basis of their knowledge of classical literature'. Other writers add new footnotes to the correspondence in Sherburn's standard edition: Alfred W. Hesse redates a letter from Pope to Jervas (*MP*); and Pat Rogers (*N&Q*) offers four columns of biblical or classical sources not noted by Sherburn ('perhaps because [he] supposed that some of them were too familiar or accessible to need a gloss'). Also concerned with the correspondence, Bruce Redford (*N&Q*) finds sources for Pope's defence of the familiar letter in Thomas Forde and Thomas Sprat rather than directly from Lucian.

Pope's early verse, and in particular the *Elegy to the Memory of an Unfortunate Lady*, is the subject of David M. Veith (*SEL*) as he pursues the

34. *Vision and Re-Vision in Alexander Pope*, by Wallace Jackson. W̄S̄Ū. pp. 204. \$17.95.

35. *Pope's Iliad: Homer in the Age of Passion*, by Steven Shankman. Princeton. pp. 195. £18.60.

36. *Alexander Pope: Collected Poems*, ed. by Bonamy Dobrée, intro. by Clive T. Probyn. Everyman's Library. Dent. pp. xxiii + 408. pb £2.95.

exploration of 'entrapment' begun at the 1981 *MLA* meeting: the *Elegy* 'entangles [the reader] experientially in the process of creating the poem', and Pope's success is measured by the number of critics who have thus been made to conflate life and art by, for example, believing in the reality of the Lady. More prosaically, James A. Means (*N&Q*) finds yet another 'appropriation and refinement' from Robert Gould's *Satyr against Wooing* in the *Essay on Criticism*. Otherwise, work on the early verse is, as usual, dominated by *The Rape of the Lock*, and the predictability of this fact irritates Charles Martindale (*MLR*) who attempts to puncture adulatory obsession with the poem, 'particularly among American critics', by his protests against its flawed and childlike nature. A draught of scepticism might have been useful had it been less dispiriting; and lovers of the *Rape* on both sides of the Atlantic continue to express their delight in fine detail. *N&Q* contains four examples. Ken Robinson has his doubts about the extent of Pope's debt to Lucretius's *De Rerum Natura* but does perceive muscularly mock-heroic probity in the verbal echo between the 1683 translation by Robert Creech and the opening of Canto III; Douglas Brooks-Davies finds allusions to William Sancroft and Henry Sacheverell in a poem 'we are now beginning to understand [for] its political significance'; Katherine H. Adams notes that the phrase 'Monkeys, Parrots and Dogs' occurs as a triple correlative for gross female passion in not only the *Rape* but also, hard on its heels, Swift's *Cadenus and Vanessa*; and Robert McHenry fails to convince that the revision of Canto I disguised a quite specific rather than general debt to Spenser's 'Muiopotmos'. Elsewhere, Rodney Delasanta (*CollL*) picks open the trivializing of Homeric allusions to spleen and wind. Robert James Merrett (*Mosaic*, 1982) builds a more developed but also more humdrum survey of variations on the theme of death in the *Rape* as Pope's most complete expression of Christian orthodoxy; but John E. Loftis (*Neophil*) is altogether more readable and illuminating on an analogous subject, Pope's dramatization of speech corruptions as defined and roundly condemned by Anglican divines – Isaac Barrow, John Tillotson, and especially Richard Allestree – to fix morally 'the glittering, empty world of the *Rape*'. Yet more broadly based, and relevant to all of Pope's satire, is an impressive essay by Howard D. Weinbrot (*ECS*) which summarizes the long argument about persona in eighteenth-century poetry before offering what none of the previous disputants has attempted hitherto, a mass of erudition towards definition of what the writers themselves had available by way of 'a theory of the mask' and opinions on its working in literary practice.

Elizabeth Tabeaux turns back to scepticism as the single unifying key to the *Essay on Man* (*CollL*) with a deal of wearily repetitive assertion and too little argued evidence as she takes issue with other, subtler, readers such as Raymond Brett and Pat Rogers. Two further mentions of the *Essay*, in *SVEC*, are more economical if also more tangential: C. W. Schoneveld considers the Dutch translations between 1744 and 1839, Jurgen von Stackelberg writes on the dissemination of an oddly Cartesian Pope through German and Italian translations via the Abbé du Resnel. The *Epistle to Bathurst* receives more direct, and ingenious, readings of its phonemic and metaphorical complexities by G. Douglas Atkins (*ECent*), even if they fail to convince at least one reader that 'the Man of Ross . . . and Sir Balaam . . . represent the two different and conflicting meanings of "supplement" that Derrida has called to our attention'. On the other side of the critical fence, Howard D. Weinbrot's

second piece concerned with Pope this year (*N&Q*) discovers a new poem by Richard West (unidentified by David Foxon) in a gentle satire which pays overt homage to Pope by imitating both the tone and the rhetorical strategy of the *Epistle to Bathurst*. Timon's villa, in *To Burlington*, is the focus for James R. Aubrey (*SP*), though he finds no convincing case for any of the previously identified models. *Arbuthnot's* Sporus also continues to exercise the source hunters. *N&Q* prints two pieces this year, one by N. H. Keeble and the second by James A. Means, each of which independently finds an epigram traditionally attributed to Sir Carr Scroope (though possibly by Rochester) to be as loathsome and evocative a prefiguration of Pope's venomous toad as Milton's Satanic emanation. Gary Boire has two more pieces in *N&Q*, each on a different tack. The first finds a variant source for Sporus in Nathaniel Lee's *Nero, Emperour of Rome*; the second posits an echo from Lepidus's defence of Shakespeare's Antony in Pope's urbane self-portrait from *To Augustus*; sadly, if this latter putative source opens delicious possibilities, the verbal basis for their provenance is tenuous indeed. Also concerned with the *Imitations of Horace*, and again in *N&Q*, Donald W. Nichol discovers yet another piece of Warburton meddling in the printing of the 1751 large octavo edition of Pope's *Works*. Here there is not a shred of evidence for the claim that 'Pope would certainly have rebuked Warburton on this account', but it is a more plausible speculation for all that. 'Horace's Good Augustus and Pope's *Imitation*' is the subject of an altogether more solid essay by Jacob Fuchs (*CML*) who takes issue with the political interpretations of James W. Johnson and Howard D. Weinbrot: the parallel between Horace's Emperor and Pope's 'Augustan' George II shows the latter to be a figure of huge passivity which 'reveals itself as a sign of appalling spiritual emptiness' rather than an alarming, would-be tyrant.

The Dunciad stimulates another collection of assorted papers this year. One peculiar ideological 'difference' simmers on from 1982 in the form of a letter, in *PMLA*, from G. Douglas Atkins who praises Frederick V. Bogel's essay 'Dulness Unbound' (noticed last year) but is anxious 'lest Bogel's revisionist reading be mistaken for what it is not, a rhetorical reading in the tradition of Derrida and de Man'. Bogel's reply is crusty and to the point. Quite new is Reginald Berry's demonstration (*N&Q*) that the frontispiece to the 1729 *Variorum* was not only an emblem-based suggestion of the text's thrust but also a densely allusive insult which drew upon George Chapman's *Homer* and, in particular, an extended simile in which the proverbial ass-and-thistle motif attacked mercenary opponents: this supports the growing body of evidence that Pope was ultimately responsible for the illustrations in the edition, whether as adviser, designer, or even artist. Also in *N&Q* James Means finds an echo in *The Dunciad* from Dryden's *Conquest of Granada, The Second Part*; Lois Potter works busily with the concluding couplet as an echo of Northumberland's despairing cry in *2 Henry IV* (particularly apposite because it was cannibalized by Colley Cibber for the opening speech in his 1700 version of *Richard III*); and T. R. Steiner offers two connected pieces, the first on the divergence between London's literary-social life as presented in *The Dunciad* and the reported experience of young Pope in the correspondence of Henry Cromwell and Elizabeth Thomas, the second a defence of that lady against the whorish 'character' passed down to us since Pope's veiled hints. Two other papers look usefully at bibliographical matters: David L. Vander Meulen (*SB*,

1982) adjusts the order of 1728 impressions (and portions within different editions) as he refines on David Foxon's explorations in the 1950s; David Wheeler (*Scriblerian*) traces a single reference to 'H--ley' (Hoadly and/or Henley) through many editions and annotations to demonstrate Pope's facility for ambiguity which multiplies or switches the point of attack. J. E. Riehl (*CEA*, 1982) and Robert Griffin (*SEL*) are more interested in the origins of controlling metaphor. Riehl plausibly connects 'Fogs and Plagues in *The Dunciad*' with contemporary medical theory on the transmission of disease, particularly the popularizing efforts of Pope's dear friend, Dr John Arbuthnot, in *An Essay Concerning the Effects of Air on Human Bodies*; Griffin pursues Old Testament prophets on the inevitable darkness of chaos and yet the self-destructiveness of all evil to suggest a synthesis between tragic and comic readings. He also protests, reasonably enough, that in the hunt for classical sources we should not forget the equal importance of biblical possibilities. As if to prove him right, the classicist William S. Anderson¹⁰ comes to a similar conclusion about the ultimate survival of 'heroism' after his survey of the mock-heroic possibilities available to Pope from both his Roman and his Miltonic models.

Robert Dodsley gets at least a mention in two pieces of Popeiana from *Scriblerian* this year: the first, by Peter E. Martin, reproduces what may be the manuscript original of Dodsley's poem on Pope's grotto; the second, by Simon Varey, transcribes an uncollected Pope autograph in a Huntington Library copy of the *Essay on Man*. Pope's critics, the Wartons, are also the subject of two items this year. Arthur H. Scouten (*SVEC*) identifies the concept of preromanticism as the invention of French and American literary historians who seized on the elder Thomas Warton's highly suspect *Poems on Several Occasions* as the missing link between Milton and the first generation of Romantic poets. Scouten's disparaging paper on all concerned does not, of course, appear in John A. Vance's *Annotated Bibliography* of the Reverend Thomas's two busy sons³⁷ which takes their work and reputation up to 1980. It no doubt would have done, had the compiler seen it, for Vance's listings seem comprehensive, and he too sees the Wartons 'not as neo-classicists or early romantics, but rather as representative of what Donald Greene has called the "Age of Exuberance"'. Still harping on rusty categories from literary history, Lesley Johnstone's two notes (*Expl*) do Lady Winchilsea's *Nocturnal Reverie* scant justice as she teases out of it unconvincing hints of covert romanticism, and Thomas Woodman (*EIC*) looks at a number of poems in his demolition of the already discredited case for Thomas Parnell – rather than the elder Warton – as the missing preromantic link. David R. Anderson's 'Emotive Theodicy in *The Seasons*' (*SEEC*) reworks another familiar process 'from [sublime] landscape through emotional response to landscape to praise of God'. It is therefore refreshing to read such papers as those by Mary Jane and Patrick Scott (*SSL*, 1982) on the manuscript of Thomson's *Scots Elegy* before editors laid their anglicizing hands on its studious Scotticisms, by Robin Dix (*N&Q*) on the undervaluation of Isaac Hawkins Browne's *On Design and Beauty* (1734) as compared with Charles Leslie's laboured and insensitive 'reworking' of Shaftesburian aesthetics (reconciled with a Neoclassical rage for order) in his

37. *Joseph and Thomas Warton: An Annotated Bibliography*, by John A. Vance. Garland. pp. xxi + 190. \$25.

Essay on Design and Beauty (1739), and by Anne McWhir (*SEL*), who writes with due seriousness but without solemnity on Gay's *Shepherd's Week* and *Trivia*.

The wider publication of J. D. Fleeman's handsome edition of Samuel Johnson's *Complete English Poems*³⁸ is equally welcome, despite this tardy notice of its American appearance in 1982. Also on Johnson as poet, Christopher Edwards (*N&Q*) finds an echo of Pope in the *Prologue Spoken by Mr. Garrick, 1747*, and Arthur Sherbo (again *N&Q*) discovers a surprising number of bizarre accounts in the *Gentleman's Magazine* which must have given literal immediacy to *London's* claim that 'falling Houses thunder on your Head'. Elsewhere, Maurice J. O'Sullivan Jr (*CML*) compares *London* as imitation of Juvenal's Third Satire with Dryden's version to define the different virtues of each English poem, and Graham Cullum (*Neophil*) writes lucidly on the old subject of 'Human Wishing' in both *Rasselas* and the *Vanity*. This year C. C. Barfoot (*DQR*) finishes the long exploration of Goldsmith's *Deserted Village* – which he began in the same journal for 1982 – with an ingenious explication of the structural, stylistic, allusive, topographical, and metaphorical play on poignantly lost circularity against the destructive cutting edge of enclosure. The same poem forms part of Richard Bridgman's thesis (*MP*) about the conclusions to many famous verses in the middle and late eighteenth century: this is a lively and contentious essay which charts the progressive equivocality of (uneasily conventional) affirmed order at the end of poems by Gray, Collins, and Cowper as well as Goldsmith. Gray and Collins as individuals receive scant attention this year. Indeed, Collins the poet is mentioned by Mary Margaret Stewart (*N&Q*) only to discount him as the William Collins who witnessed David Mallett's will. Gray fares marginally better, if only in terms of space, for Rodney Edgecombe's reading of *Ode on the Death of a Favourite Cat* (*ESA*) labours indiscriminately through detail after detail. 'Who can fail to think of Banquo's "you should be women / And yet your beards forbid me . . ."' when reading about Selima's 'snowy beard'? I can. Bruce B. Redford (*N&Q*) is much more persuasive when he detects a mischievously subtle parody of Addison's ballad criticism in a letter to Horace Walpole earlier than the ones noted by Donald F. Bond.

The number and variety of items concerned with Cowper each year continues at a steady level, and the dustjacket of this year's monograph, Martin Priestman on *The Task*³⁹, claims it as 'the first complete critical study of his major long poem'. That is a large claim and in some ways misleading, for Priestman's last chapter is 'a detailed comparison' of Cowper's *magnum opus* with *The Prelude*. Such a choice of concluding emphasis seems overly deferential to the discredited assumption that comment on Cowper must always be justified by reference to somebody (or indeed anybody) else; but it does support a claim for the one as an influence on the other in terms of its 'strategy of modulation between the "familiar style" . . . and a quasi-epic mode' even if *The Seasons* had charted a comparable possibility before Cowper and was equally available to Wordsworth. However, the focus of this book is upon the structure of Cowper's poem which is found to have the controlled digressive-

38. *Samuel Johnson: The Complete English Poems*, ed. by J. D. Fleeman. English Poets. Yale (1982). pp. 260. £12.

39. *Cowper's 'Task': Structure and Influence*, by Martin Priestman. CUP. pp. 217. £19.50.

ness its author promised and which Priestman follows through the highways and byways of each book with infectious enjoyment: only his insistence on the reflexive allegorizings of a poet's mind become tediously insistent in a way Cowper's ruminations never do. *The Task* is also P. M. S. Dawson's subject in a substantial essay on 'Cowper's Equivocations' (*EIC*) which explores the self-referential resonances of the poem – this time of its language and minus excessive allegorizing – to explode the comfortably discrete polarities imposed by its critics before the vigorous re-assessment of Cowper began in the 1970s. James King (*N&Q*) offers some additions and corrections to the *Letters and Prose Writings* he has co-edited thus far with Charles Ryskamp and which have fuelled that renaissance in Cowper studies. In a longer paper (*Neophil*) King also explores manuscripts from the Osborn collection at Yale and reveals the surprisingly rigorous and perceptive contribution of the painter Fuseli as reviser of Cowper's drafts for the *Iliad* translation. Back on familiar territory again, Thomas Dilworth (*Expl*) reads *Lines Written During . . . Insanity* as foreshadowing not only Wordsworth but Keats too. Rachel Trickett (*RES*) also links Cowper with Wordsworth in her judicious assessment of the relative lack of weight in, yet also the real achievement of, both poets' animal fables. Here again, it appears, 'Wordsworth learned from Cowper', particularly in his combination of accurate observation and humour with genuine sentiment.

Last but by no means least of the book-length studies for notice this year (it did not reach me in time for proper recognition in 1982) is *English Congregational Hymns in the Eighteenth Century* by Madeleine Forrell Marshall and Janet Todd⁴⁰. Cowper is the subject of the last chapter in this admirable analysis of an ignored yet remarkably distinct genre of later eighteenth-century lyric, with other chapters on Isaac Watts, Charles Wesley, and John Newton. What emerges forcefully is how *literary* were all these writers of hymns, although, with the exception of Cowper, they worked outside the literary coterie; but this is a study full of deft discriminations – between the doctrinal or poetic chastity of hymns as against other forms of contemporary lyric, for example, or between evangelical tradition and the individual talents – and it is spiced with provocative associations – such as the development of theatrical hymnody in an age of both heroic and domestic theatre too often deficient in drama (which almost tempts one into further perverse parallels with the rise of English *Catholic* drama centuries before). Marshall and Todd contrive this and more in a volume of only 165 pages, partly because they write so well. Anyone searching for the seams between their separate contributions will be disappointed; and if collaboration can be a risky business, it is also a profitable one when it results in measured and well-researched criticism on writers within a mode typically complimented with a mere passing reference in all but the work of other bold spirits such as Donald Davie. Of course the romantic myth of Thomas Chatterton's creative genius thrived on neglect; but Ian Haywood (*N&Q*) brings a scholarly memory to bear on characters from *The Woman of Spirit* and *The Happy Pair* (both 1770) and finds the original elsewhere, Lady Tempest in Francis Coventry's *Pompey the Little* (1751). Edward Young's third centenary promised at least a temporary revival of his critical fortunes: it is duly celebrated in 1983, though Harold Forster carries

40. *English Congregational Hymns in the Eighteenth Century*, by Madeleine Forell Marshall and Janet Todd. UKen. pp. 175. £13.25.

the banner almost unaided. He announces the event in a useful summary of Young's work and reputation through three centuries (*BIECS*); he offers 'Rarities and Oddities' from his own work towards a full bibliography (*BC*); he identifies the mysterious 'Miss July' of Young's correspondence in *N&Q* (with protests against the poet's unjust reputation as a father into the bargain); and he speculates amusingly on the reasons for the ten months' delay between the announcement of Young's marriage to Lady Betty Lee and its solemnization (*ELN*). His only support comes from Guy Laprévotte (*BSEAA*, 1982) who reads the bold contrasts of *Night 9* with Gallic sympathy. Not much in total, true; but more than has appeared in most of the years during a century of relative obscurity for Young after the spectacular demise of *Night Thoughts* as a popular poem. Roberta Eve Tovey's *PQ* essay on 'Smart's Conversion of the Hebrew Psalm' takes the sixth of *Hymns and Spiritual Psalms* as her test-case for definition of his individual, 'sublime', but ordered, rhetoric. Christopher Smart and Charles Churchill were the oil and vinegar of poetry in the 1770s; but the latter is not totally ignored this year as James Walton (*N&Q*) corrects the usual identification of 'Stone' in *The Times* from Andrew in favour of his brother George, the remarkably tactless homosexual Bishop.

Contemporary Scots poets also receive some attention. Indeed, James Beattie is very well served by Joan Pittock⁴¹ in an essay which not only summarizes his life and work but also prints verses found in the manuscript collection of Aberdeen University Library. Two papers on Beattie's more celebrated compatriot, Robert Burns, demand belated notice. Dennis M. Read (*SB*, 1982) provides an interesting account of the relationship between R. H. Cromek and William Roscoe, together responsible for the *Reliques* of 1808. Cromek treated the manuscripts with respect, while Roscoe's only apparent concern was to exclude from print any items which might fuel the reputation of Burns as an *enfant terrible*. William Strange (*SSL*, 1982) has no such reservations about his own style as he defends 'unfashionable' preromantic tendencies of 'The Fire Argument in *The Jolly Beggars* and *The Cotter's Saturday Night*' in a manner which first attracts by its animation then repels by its insistence on polemical slanginess. Finally, Rosalind Mitchison (*Scotia*) explores the influence of rural Ayrshire on the young Burns and concludes that some of his ferocious antipathy to subservience and sexual rebelliousness was 'the product of a particular place under very special social stresses'. There could be no more appropriate note on which to end any survey of a year's work on eighteenth-century poetry.

3. Drama

Eleven recent studies of the drama are reviewed by James E. Tierney in *PQ*. I have been unable to obtain for review the one critical study of 1983, R. D. Hume's *The Rakeish Stage*⁴², which was unfavourably noticed in the *TLS*. Hume and Judith Milhous's edition of the theatrical papers of Thomas Coke⁴³, Vice Chamberlain and 'a great Lover of Musique and promoter of Operas',

41. In *Literature of the North*, ed. by David Hewitt and Michael Spiller. Aberdeen U. pp. viii + 211. £9.

42. *The Rakeish Stage*, by R. D. Hume. SIU. pp. 304. \$25.

43. *Vice Chamberlain Coke's Theatrical Papers 1706-1715*, ed. by Judith Milhous and Robert D. Hume. SIU (1982). pp. xlii + 274. \$20.

prints documents once in Coke's possession and now widely scattered on payments for musicians and for costumes, accounts of brawls, box-office reports, and so on for the period 1706–15. The best cluster of documents is for the 1707–8 season, when Vanbrugh's disastrous venture into opera prompted him to propose that the Queen provide a subsidy. Lists of players in 1708–10, from the Lord Chamberlain's registers, are given by Hume and Arthur H. Scouten (*TN*).

John Fuller's welcome edition of Gay's *Dramatic Works*⁴⁴ presents a text in which neither accidentals nor spelling are normalized. Press variants are recorded, but no music is given. The commentary (unfortunately not keyed into the text, but otherwise admirable) includes discussion of textual problems as well as explanatory details, and there is a glossary of single words. The seventy-page introduction is brisk and workmanlike, discussing the allocation of authorship in the collaborations, but making no very persuasive case for the later plays: 'the early social criticism and relaxed playfulness make room for narrower resentments and more sophisticated writing'.

Barry Sutcliffe's edition of five plays by George Colman the Younger and Thomas Morton⁴⁵ has a very good introduction on the 'radical reshaping of the needs and preferences expressed by public taste' in the late eighteenth century. Other useful editorial matter includes a note on the publication of the original music, a biographical record of both playwrights, and lists of their works. The plays printed are Colman's *Inkle and Yarico*, *The Surrender of Calais*, and *Blue Beard* (a 'Grand Dramatic Romance'), and Morton's *The Children in the Wood* and *Speed the Plough* – home-grown examples of Wordsworth's 'degrading thirst after outrageous stimulation' in the theatre.

Sutcliffe supplies omissions in the texts from the Larpent manuscripts, also the source of a scene hitherto unpublished from Richard Cumberland's *The Wheel of Fortune*, printed by Thomas J. Campbell (*NCTR*). Topics discussed in *TN* include the theatre constructed at Hampton Court in 1718, the placing of Garrick's prompter, reports by the Comte de Gisors of London performances in 1754, and the 1782 season in Yorkshire. Edward A. Langhans's account (*SECC* 12) of prompt-books aims to alert scholars to their usefulness, especially as regards cuts in the playing text. The only article on a particular play I have found is Alfred W. Hesse's consideration (*PQ*) of Rowe's *The Biter* (1704), which may satirize Elihu Yale, and which contains several word usages antedating *OED* (e.g. 'geneva').

4. Prose

The great event of 1983 in Swift studies was the completion of Ehrenpreis's biography⁴⁶, a noble work in a compelling style, which holds the reader's attention for almost a thousand pages, and which recreates, for instance, the excitement of the Drapier's campaign against Wood, as well as supplying copious information about the daily routines of Swift's life and his political and

44. *John Gay Dramatic Works*, ed. by John Fuller. Clarendon. Vol. I, pp. xv + 463; Vol. II, pp. xi + 398. £45 each.

45. *Plays by George Colman the Younger and Thomas Morton*, ed. by Barry Sutcliffe. British and American Playwrights 1750–1920. CUP. pp. viii + 264. hb £22.50, pb £7.95.

46. *Swift: The Man, His Works, and The Age*. Vol. 3: *Dean Swift*, by Irvin Ehrenpreis. Methuen. pp. xv + 1066. £40.

social relationships. Ehrenpreis has been criticized for the caution of his presentation of Swift and of his interpretations of the works. This is not Swift 'beating on his breast in sibylline frenzy blind' but a man inclined to dwell overmuch on his infirmities yet with a 'startling variety of loyal intimates', and able to relate the 'eccentric passions' of his fear of sexuality 'to an object and an ideal in the social order, making the connection through an acceptable literary form'. His obsession with minute economies, regarded by his contemporaries as excessive, is similarly directed 'into the channels of benevolence and imaginative creation'.

Ehrenpreis argues for Swift's identification with the cause of Ireland: 'as a poor, dependent, fatherless boy, Swift had undergone enough humiliation to leave him most at ease when he defended the weak'. F. P. Lock⁴⁷, by contrast, claims that an overemphasis on Swift's Irish pamphlets at the expense of the writings of 1710–14 has produced a distorted view of Swift as a champion of liberty when 'by temperament and conviction he was conservative and authoritarian'. His argument is tripartite: an analysis of the pamphlets of 1710–14 within a framing historical narrative (and some swiping at other historians) followed by a consideration of Swift's grudging and qualified acceptance of the Revolution settlement, much of it revealed in works important as political statements, but not important in Swift's canon, and none published at the time of writing. As in his study of *Gulliver's Travels* (YW 61.248), Lock protests too much about the novelty of his approach, and in the third section, on Swift's political values, involves himself in apparent contradictions – that *Gulliver's Travels*, for instance, presents a more liberal idea of Swift's politics than is really warranted.

Where Lock emphasizes order, stability, and hierarchy, Carole Fabricant⁴⁸, like Ehrenpreis stressing the Irish dimension of Swift's work, sees his landscapes as 'a world expressed through images of metamorphosis and confusion, of profound instability at times verging on chaos'. In a very interesting introductory chapter, she compares Swift's 'almost literally subversive version of detached aesthetic contemplation of nature' with Pope's aesthetically ordered transformations of his environment. Later chapters suffer from the overstatement of a theme pursued through all an author's works. She considers, among other topics, Swift's excremental vision and Dublin sewage, and his subversion of the country-house ideal (again in comparison with Pope). There are no prospects in Swift's works: the spectator is trapped in his surroundings. Fabricant concludes, however, that even as the Drapier's political insignificance could be converted into political triumph, so Swift saw a 'good deal of positive potential in this fluid situation marked by the collapse of traditional hierarchic order'. As Lock makes Swift too conservative, so Fabricant, in a more interesting study, overemphasizes the anarchic.

Swift articles, as if deaf to the siren strains of monographs, concentrate on *Gulliver's Travels*. In the biography Ehrenpreis considers the work as an ironic fantasy, which allowed Swift to produce a memoir of his political experiences. 'The harmony of Swift's book lies in comic themes – confrontations of mind and body – connected by an ironic tone which is focused in turn on the ambiguous relation of the author to his project' (i.e. the hopelessness of

47. *Swift's Tory Politics*, by F. P. Lock. Duckworth. pp. viii + 189. £18.

48. *Swift's Landscape*, by Carole Fabricant. JHU (1982, recte 1983). pp. xi + 307. \$25.

attempts to reform mankind). Ehrenpreis makes very similar points in his contribution to *Satire in the 18th Century*¹⁰. Ian Higgins (*MLR*), like F. P. Lock positing a more reactionary and authoritarian Swift, explores his use of parallels with Sparta, especially in the portrayal of the Houyhnhnms. In a two-part article on Swift, Conrad, and 'colonial oppression and race', Claude Rawson (*DQR*) sees the 'uncompromising and explosive collocation' of the Yahoos and Houyhnhnms in contrast to the 'tentative and continuously shifting relations' of, say, *Heart of Darkness*. David Oakleaf's interesting argument (*UTQ*) about the 'dislocations of point of view inherent in observation' uses comparisons with painting: the Yahoos, like the anamorphic skull in Holbein's *The Ambassadors*, remind the reader both of his animality and of the need for 'binocular', not single, vision. The language of gesture in *Gulliver's Travels* is studied by John F. Sena (*PLL*). Michael Treadwell (*RES*) offers some parallels between the life of Gulliver and that of Richard Coleire, whom Swift visited in 1708, and F. J. Billeskov Jansen (*OL*) unconvincingly studies the *Travels* as a *roman à thèse*.

Among other studies, Paula R. Backscheider (*Biography*, 1982) discusses Swift's use of 'the familiar material of the biographer' in his presentation of Harley, and Eugene R. Hammond (*SP*) argues for Erasmus's *Praise of Folly* as the best key to the structure and ironic method of *Tale of a Tub*. *Satire in the 18th Century*¹⁰ contains a discussion by Michael De Porte of Swift's use of 'the aggressive possibilities of satire' with the characteristic effect on the reader of feeling 'pushed up against some terrible dilemma'. In the same collection, Charles Pullen considers Swift's great stylistic range, and Martin Price uses the example of *Tub* to show how interpretation must be kept within bounds, otherwise 'rhetoric constantly falters into bathos'. Various possible sources for *Gulliver's Travels* are given in *N&Q*, and Bryan Coleborne (*Scriblerian*) offers for *Modest Proposal* an image of flaying people in Archbishop King (whose relationship with Swift is illuminatingly discussed in Ehrenpreis). A letter from Swift to Archbishop Hoadly, recommending James King to a prebendary, is printed from a manuscript now in Belgium by Dennis Fletcher (*BJECS*). I have not seen C. J. Rawson's *The Character of Swift's Satire*⁴⁹.

After so much on Swift, the little on his adversaries Addison and Steele seems even less. Richard H. Dammers's TEAS volume on Steele⁵⁰, and Robert M. Otten's on Addison⁵¹ were unavailable for review. In *PQ* Dammers argues for a similarity between Steele's ideas and those of *The Ladies Library*, which he may have edited. Andrew Prescott (*Scriblerian*) reprints from the Blenheim Papers a draft in Steele's hand of an unpublished paper for the *Guardian*. On Defoe, Geoffrey M. Sill argues (*ES*) that his dual vision of the outlaw, which was typical of his age, became progressively more pessimistic in the fiction. Philip John Rawlings and David Macaree (*N&Q*) add to the list of Defoe attributions and Michael Ryder subtracts (*N&Q*) – Barnham Goode wrote a 1724 defence of Wood's halfpence. The discovery of a lost Defoe manuscript – *Historical Collections* (1682) – in the Clark Library is reported by Maximillian E. Novak (*The Clark Newsletter*, 1981).

49. *The Character of Swift's Satire: A Revised Focus*, ed. by C. J. Rawson. UDel. pp. 265. \$34.50.

50. *Richard Steele*, by Richard H. Dammers. TEAS. Hall (1982). \$13.95.

51. *Joseph Addison*, by Robert M. Otten. TEAS. Hall (1982). \$13.95.

Claude Bruneteau (*EA*) contends that Arbuthnot creates complicity with his readers in *John Bull* by following the precepts of rhetorical handbooks. In a consideration of portraits of Fielding, Martin C. Battestin (*ECS*) reproduces for the first time a drawing possibly by Reynolds, and claims that two heads in Hogarth's *Characters and Caricaturas* print depict the artist and the novelist. Battestin also (*SB*) attributes to Fielding, on internal evidence, and reprints, four satires on Walpole, 1728 and 1730. Fielding's London homes and the titles of Hogarth's progresses are discussed by Nigel Maslin in *N&Q*. Simon Varey argues (*BJECS*) that Jacobitism influenced Bolingbroke's conception of the patriot king, and that the contemporary reader might identify the ideal monarch as either Frederick, Prince of Wales, or the Pretender.

The first volume of a projected four 'historical guides' to literary magazines 'profiles' eighty-seven magazines of the period 1698–1788⁵². Basic bibliographical information, and locations if few, are supplemented by an essay on each, from a range of scholars. These vary both in length – five and a half pages on *The Aberdeen Magazine* against two and a half on *The Adventurer* – and in usefulness – better on *The Covent Garden Journal*, for instance, than on *The Craftsman*. Of the three-page entry on *The Gentleman's Magazine*, one page is on Johnson's contributions, and that partly misleading. There is also a short introduction by Morris Golden, and appendixes listing titles included in the succeeding volume, a chronology, a list of political journals with literary contents, and so on. Arthur Sherbo (*SB*) engagingly offers 'Some Neglected Bits and Pieces from the *European Magazine*' on Garrick, Hawkesworth, Johnson, *et al.* Norman Gillespie (*N&Q*) posits Henry Carey as the author of the 1710 weekly *The Records of Love*, and E. W. Pitcher (*Lib*) considers the serials in *The Town and Country Magazine* from 1769 to 1796. The anonymous translation of Dominique Bouhours' dialogue, *The Art of Criticism*⁵³, is conventional rather than compelling reading, although Addison called him 'the most penetrating of all the French criticks'. Philip Smallwood's introduction claims that he also influenced Pope and Johnson.

Charles E. Pierce Jr's *The Religious Life of Samuel Johnson*⁵⁴ concentrates largely on the biographical – there is no sustained analysis, as one might expect, of the *Prayers and Meditations*. Although it draws together a good deal of information, it adds little to our knowledge of Johnson: Pierce's contentions are seldom controversial and do not provide many new insights. Richard B. Schwartz's *Daily Life in Johnson's London*⁵⁵, although meant for undergraduates rather than scholars, is also disappointing. It is very old-fashioned social history, anecdotal rather than analytical, and not always well written. Its selection of material is also odd – there is only one paragraph on the theatre, but several pages on bloodsports. There is no large, clear map, and the

52. *British Literary Magazines: The Augustan Age and the Age of Johnson, 1698–1788*, ed. by Alvin Sullivan. Historical Guides to the World's Periodicals and Newspapers. Greenwood. pp. xii + 427. £50.95.

53. *The Art of Criticism* (1705), by Dominique Bouhours, intro. by Philip Smallwood. SF&R (1981). pp. xvii + 176 + 120 + unnumbered pages. \$35.

54. *The Religious Life of Samuel Johnson*, by Charles E. Pierce Jr. Athlone. pp. 184. £12.50.

55. *Daily Life in Johnson's London*, by Richard B. Schwartz. UWisc. pp. xix + 196. hb £23.75, pb £9.45.

bibliography includes works on witchcraft and on underclothes but not *The London Stage*.

Schwartz also has a chapter on Johnson's and Boswell's daily routine in *The Unknown Samuel Johnson*⁵⁶ – that is, John J. Burke Jr tells us, not the Johnson too well known from Boswell. Donald Greene, an expected contributor in that context, examines how 'tragic' and 'Stoicism' are misleadingly applied to Johnson. Too much attention has recently been paid to Johnson's neuroses and to the 'absurd' in, for instance, *Rasselas* (a view propounded in *The Religious Life* by Pierce, a follower of W. J. Bate). Other contributors are Jean H. Hagstrum on Johnson and *concordia discors* in human relationships, Maximilian E. Novak on Johnson's evaluation of Dryden, and the similarity of their responses to Shakespeare, and Thomas M. Curley on the Vinerian lectures. Curley draws some parallels between Johnson's view of society in the lectures and in the *Journey*, which Edward Tomarken compares with *Rasselas*. Both works use the same structuring principle, Tomarken argues: 'the formation of opposing viewpoints that are then placed in a contingent or historical situation'. For John B. Radner the letters Johnson wrote on the Scottish tour show his thought-processes in the composition of the *Journey*. The last of the 'unknown' aspects of Johnson is the sermon he wrote for William Dodd to deliver in Newgate, which Paul K. Alkon analyses in terms of 'Johnson's characteristic talent for playing off basic generic conventions against audacious turns' conforming to, but not required by, those conventions. Factual information on Dodd and on Johnson's writings for him is given by A. D. Barker (*HLB*).

John Wain's useful selection, *Johnson on Johnson*⁵⁷, is re-issued. Leavis's evaluation of Johnson is revised by Graham Cullum (*Neophil*). In *NCTR* Jane W. Stedman tells us of the unlikely *Rasselas* . . . *An Extravaganza* (1862), and other allusions to and echoes of Johnson. James F. Woodruff (*BRH*, 1982) argues that the general tendency to ignore the contemporary contexts of the *Rambler* has led readers to assume 'a more massive coherence' than the work possesses.

The relationship between Johnson and Boswell is considered in three articles. Brian Finney (*Biography*, 1982) sees Boswell's Hebridean journal, which Johnson read, as important both for the development of their relationship and in the evolution of the miniature biography of the *Journal of a Tour*. The problem of Johnson's melancholy, which 'comes to represent for Boswell a mode of authentication' is discussed by William C. Dowling (*PSt*). Dowling's two recent works on Boswell (YW 60.259 and YW 62.272) are considered in William H. Epstein's article (*SAQ*) as exceptions to the general dearth of analytical criticism of the *Life*. Stanley Brodwin (*PQ*) supplies the want of an analysis of Boswell's use of Plutarch in the biography of Paoli.

Neither John A. Vance's annotated bibliography⁵⁸ nor his TEAS study⁵⁹ of Joseph and Thomas Warton was obtainable. Adam Smith's *Lectures on*

56. *The Unknown Samuel Johnson*, ed. by John J. Burke Jr and Donald Kay. UWisc. pp. xi + 182. £22.50.

57. *Johnson on Johnson*, ed. by John Wain. Dent. pp. xxiii + 247. pb £3.50.

58. *Joseph and Thomas Warton: An Annotated Bibliography*, by John A. Vance. Garland (1982). pp. 214. \$25.

59. *Joseph and Thomas Warton*, by John A. Vance. TEAS. Hall. pp. 166. \$16.95.

*Rhetoric and Belles Lettres*⁶⁰ attempt, according to J. C. Bryce's introduction, to substitute a 'philosophical and "engaging" explanation of beauty in writing for the old rigmarole about figures of speech and of thought'. They are sometimes engagingly basic: 'all the Rules of Criticism and morality when traced to their foundation, turn out to be some Principles of Common Sense which every one assents to'. Smith's letter to Strahan about Hume, and 'My Own Life' are included in the first two volumes of a reprint of Hume's *The History of England*⁶¹, covering Julius Caesar to Richard III. In *N&Q* Sailendra Kumar Sen discusses Robert Lowth as the first imagery critic. Charles A. Knight (*JEGP*) argues that Goldsmith's portrayal of Lien Chi as both *eirón* and *alazón* in *The Citizen of the World* is an 'elaborate self-projection', in which 'he forms the inconsistencies of his own character into a controlled fictional artefact'.

Lionel Gossman's study of Gibbon⁶² makes much use of psychobiographical interpretation, and some of parallels with French contemporaries. Gibbon's essential concern with the refounding of authority appears in the *Decline and Fall* both as a political problem in the narrative, and as a rhetorical problem about the role of the narrator; and the complicity that is achieved between reader and narrator reflects the power relationships discovered in the narrative. For Gibbon, as for Hume, authority has little other foundation than custom and received opinion. His 'laws', unlike Montesquieu's, are no more than 'the conventional wisdom of his time', and both as a son and as a writer he seeks 'to avoid subservience without overtly challenging the order that prescribes it'.

The Yale edition of Horace Walpole's correspondence⁶³ sweeps to a magnificent conclusion with a volume of addenda and corrigenda, and five volumes of index. Warren Hunting Smith, one of the labouring editors, gives a graceful account of it in *YULG*. Neither Jeanne K. Welcher's survey (*SECC* 12) of Walpole's references to Swift, nor Brian Fothergill's *The Strawberry Hill Set*⁶⁴ has much to offer scholars – Fothergill claims to present no more than a 'gallery of pictures'. The first volume of Richard Price's correspondence⁶⁵, covering the 1760s and 1770s, with scholarly apparatus and an index, includes letters to and from Priestley, Hume, Lord Shelburne, Benjamin Franklin, and accounts of American affairs from Charles Chauncy. Three hundred and forty

60. *Adam Smith: Lectures on Rhetoric and Belles Lettres*, ed. by J. C. Bryce. The Glasgow edition of the works and correspondence of Adam Smith. Clarendon. pp. ix + 243. £16.50.

61. *The History of England*, by David Hume, foreword by William B. Todd. Liberty. Vol. I, pp. xl + 497; Vol. II, pp. 537. hb \$15, pb \$7.50.

62. *The Empire Unpossess'd: An Essay on Gibbon's 'Decline and Fall'*, by Lionel Gossman. CUP (1981). pp. xvi + 160. £15.

63. *The Yale Edition of Horace Walpole's Correspondence*. Vol. 43: *Additions and Corrections*, comp. by Edwine M. Martz, with the assistance of Ruth K. McClure and William T. LaMoy. Vols. 44–48: *Complete Index*, comp. by Warren Hunting Smith, with Edwine M. Martz, Ruth K. McClure, and William T. LaMoy. Yale. £50 each.

64. *The Strawberry Hill Set: Horace Walpole and his circle*, by Brian Fothergill. Faber. pp. 277. £12.95.

65. *The Correspondence of Richard Price*, ed. by D. O. Thomas and W. Bernard Peach. DukeU/Wales. pp. xxviii + 294. £24.

works which 'relate substantially' to Price's revolution sermon, Burke's *Reflections*, and Paine's *Rights of Man* are listed and labelled by form and prejudice ('reformist' or 'conservative') by Gayle Trusdel Pendleton (*BRH*, 1982).

5. The Novel

Two books which range widely over the eighteenth-century novel (or prose discourse), *Factual Fictions* by Lennard J. Davis⁶⁶ and *The Discourse of Modernism*⁶⁷ by Timothy J. Reiss, raise hopes and hackles among the critics of assorted methodological persuasions in the literary supplements, but they were unavailable for review in *YW*. Homai J. Shroff's book on *The Idea of the Gentleman*⁶⁸ seems in every sense a contrast: it is available in Britain, and to me, for the first time this year (though published in India five years ago); it also exists in a different literary world from that inhabited by Michel Foucault and Lawrence Stone – or Dorothy Van Ghent for that matter. Shroff works with simple honesty through the philosophers and novelists on the gentry to conclusions such as this:

If Richardson is solemn and didactic, and expects his hero to be conventionally virtuous and unremittingly chaste, and, on the other hand, Fielding is ironical and gay, and allows his characteristic heroes to sow their wild oats, it would be facile to account for this difference by pointing to the supposedly upper class background of the one and the middle class, tradesman background of the other.

So it would; but then no other useful explanation can emerge from comment riddled with such quaint simplifications. Serge Soupel tackles fresher issues as he explores the reciprocity between 'Science and Medicine and the Mid-Eighteenth-Century Novel'⁶⁹. Smollett and Sterne get the occasional mention but, the general case about shared language granted, Soupel's claims for the importance of this 'exchange' would have carried more force if the bulk of his evidence had come from writers of more substance than Charles Johnstone, Francis Fleming, and a clutch of anonymous scribes. In the same volume of Clark Library seminar papers, Roger A. Hambridge writes with erudite wit and interdisciplinary plasticity on the Indian summer of quackery. Three equally general (if much shorter) papers appear in *SVEC*. In the first, Mona Scheuermann identifies the bourgeois work-ethic as the common denominator of later eighteenth-century novels, reactionary or radical alike; in the second, P. Hunter writes with brisk energy on what recent sociological research has shown to be Ian Watt's overly simple equation of the rise of literacy with that of

66. *Factual Fictions: The Origins of the English Novel*, by Lennard J. Davis. ColU. pp. x + 245. hb \$25, pb \$13.50.

67. *The Discourse of Modernism*, by Timothy J. Reiss. CornU (1982). pp. 410. \$29.95.

68. *The Eighteenth-Century Novel: The Idea of the Gentleman*, by Homai J. Shroff. Arnold. pp. 299. £12.95.

69. *Literature and Science and Medicine: Papers Read at the Clark Library Summer Seminar, 1981*, by Serge Soupel and Roger A. Hambridge, intro. by G. S. Rousseau. CML. pp. viii + 102. np.

the novel (he also throws out a number of new, tantalizingly gnostic possibilities); finally, Shirley Strum Kenny adds a few more qualifications to Watt's pioneering study in her association of play-text printing with the new readership for prose fiction. Still, Daniel R. Schwartz (*JNT*) defends 'The importance of Ian Watt's [*locus classicus* as a] methodological refutation to those . . . who restrict their attention to the autonomous text and to those who emphasise the reader's response to the text', while Michael Crump's chapter from *Searching the Eighteenth Century*⁵ turns the focus away from Watt's or any other critic's work in the past to the new horizons opened by technological advance and *The Eighteenth Century Short Title Catalogue*.

Belated mention of Anne Robinson Taylor's shrewd observations on the 'literary masquerades' of Defoe and Richardson in *Male Novelists and Their Female Voices*⁷⁰ is not only long overdue but serves as a convenient introduction to this year's crop of essays on women writers by women. Publication of research into the contribution of (sometimes understandably) neglected female writers to the development of the eighteenth-century novel has been one of the most remarkable areas of growth for some time, and Jane Spencer (*TSWL*) keeps the momentum going with a report on her work which links Jane Barker's fictions with autobiographical and feminist needs 'far in advance of her time'. So does Jean B. Kern in a similarly critical-biographical paper (*ELWIU*) on Mary Davys. Neither essayist makes overly inflated claims though both sympathize with the subversive tenacity of novels struck out of financial and social attritions compounded by the disadvantages of gender. And if Mary Anne Schofield (*SEEC*) does little more than summarize her previously published book about 'The Female Protagonists of Eliza Haywood', Jeslyn Medoff (*TSWL*) really does shed 'New Light on Sarah Fyge (Field, Egerton)' after some determined research into a sad eighteenth-century life and a fitful literary career. Fanny Burney concludes this list of female writers, though she is hardly such an unknown. Burney earns a chapter in a 1981 monograph by Judith Lowder Newton⁷¹ which only this year came to my attention (and which finds in *Evelina* 'a world in which male control takes the form of assault, and a world in which male assault is the most central expression of power') and is also represented by the very welcome paperback edition of *Camilla* in the World's Classics series. Here a man shares the academic honours – in association with Lillian D. Bloom⁷².

Among the historically dominant males in the period's novel, Defoe gets most attention. *Defoe and the Uses of Narrative*, by Michael M. Boardman⁷³, was born of Rutgers but conceived in Chicago under the influence of Sheldon Sacks (to whose memory the book is dedicated) and of Ralph W. Rader (to whom the 'debt [is] apparent throughout'). Here is genre-criticism ruthlessly sustained. Boardman spins his new threads into definitive straitjackets which

70. *Male Novelists and Their Female Voices: Literary Masquerades*, by Anne Robinson Taylor. Whitston (1981). pp. 232. \$15.

71. *Women, Power, and Subversion: Social Strategies in British Fiction, 1778–1860*, by Judith Lowder Newton. UGeo (1981). pp. xxi + 202. \$17.

72. *Camilla*, by Fanny Burney, ed. by Edward A. Bloom and Lillian D. Bloom. WC. OUP. pp. xxxiv + 956. pb £3.95.

73. *Defoe and the Uses of Narrative*, by Michael M. Boardman. Rutgers. pp. xi + 182. \$20.

begin to look old-fashioned as soon as they are strapped on; and Defoe, except in the later part of *Roxana*, is once more trapped in his only too familiar role as transitional journeyman-writer of 'simulated naive incoherent autobiography' (Rader's construct) as opposed to the 'closed, internally referring, probabilistic, causally patterned narratives we accept as avowed fictions' from the later eighteenth century. Oddly enough, the more sustaining interest of this book is Boardman's work on Defoe's eclectic 'borrowings' which is the same rich seam from which Maximillian E. Novak mines material for his much more flexible readings of Defoe, the 'genius as a creator of fictions', in *Realism, Myth, and History*⁷⁴. Since Novak is recasting previously published essays in this volume, much of it will again be familiar: the chapter on *Moll Flanders*, for example, is 'Defoe's Indifferent Monitor' from *ECS* (1970) introduced by a new section on the translation of whore-thief into cultural myth. Nevertheless, it is good to see these essays collected between one pair of covers if only because they will provide a handy point of departure for any teacher who wishes to cut short the tedious business of persuading students that if Defoe was occasionally careless he was also consistently clever. With one exception, the seven essayists who contributed to a special issue of *SLitI*, 'Daniel Defoe: The Making of His Prose Fiction' (1982), have no doubt about his creative capacities. This collection arrived just too late to receive more than a bibliographical mention last year and it certainly deserves more than that, for the list of critics on the title-page contains many well-respected names. Maximillian E. Novak is there again as author of a paper which extends his thoughts on Moll the 'Indifferent Monitor' to Defoe himself as sharer in her recognition that language becomes inadequate at the extremes of sexuality and emotional experience; so are Paula R. Backscheider – on Defoe's manipulation of the prodigal son parable through early works into the apotheosis of *Crusoe*; David Blewett – who argues an inverse case for the same novel as a subversion of classical, puritanical, and biblical texts on retirement and solitude; John Richetti – at gentle odds with Lawrence Stone on 'The Family, Sex, and Marriage in . . . *Moll Flanders* and *Roxana*'; and Pat Rogers, whose 'Speaking Within Compass' demonstrates Defoe's working with the humble rhetorics of space and time through the *Tour* and *Captain Singleton* in an essay which is itself delightfully 'within compass'. The odd man out is Manuel Schonhorn whose Socratic argument about Defoe's uniqueness (as the early-eighteenth-century writer who 'discounted the relevance of history to his time') ends with a teasing suggestion that the fictions may be ideologically random; but there is no hint of equivocation about the last essay by Robert A. Erickson or in his ingenious analysis of *Crusoe*'s poetic appeal as a series of complex 'beginnings' in which the most famous castaway of all plays embryo, child, mother, midwife, parent, and patriarch. *Crusoe* also gets considerable attention among the individual pieces on Defoe published during 1983. Andrew Varney (*N&Q*) suggests that Mandeville was rather absorbed into Defoe's imagination than available as a direct source, while Ton Brooks (*SVEC*) would broaden the 'robinsonade' with reference to over one hundred novels by eighteenth-century Dutch hacks. 'The Fear of Being Eaten' provides a specific focus for Neil Heims (*CLQ*) who turns in on the novel again only to shoot outwards once more ('through its

74. *Realism, Myth, and History in Defoe's Fiction*, by Maximillian E. Novak. UNeb. pp. xvi + 181. £15.25.

fable, *Robinson Crusoe* shows the justifying fantasy of the Europeans for their brutal consumption of human lives'). It also gets a more restrained mention during 'The Progress of Cannibalism in Satire' (*MQ*) by John R. Clark and Anna Lydia Motto, while colonialism without cannibalism is, for Jeanne de Chantal Zabus (*ESC*), 'a Structuralist "Attention"' with its models in *The Tempest* and *Crusoe* and variants in Chinua Achebe or George Lamming. Similarly indebted to modern theory, Stephen Zelnick's essay (*BuR*, 1982) takes its stand on Althusser's definition of ideology – out of later Marx – to expose the failings of established methodological readings of *Crusoe* against his own version of 'permissive narrative': this is a thoughtful polemic, whatever one's ideological bias, and nowhere more so than in its ingenious accommodation of all those 'snag[s] in the fabric of the text' (such as Xury, *Crusoe's* apostrophe to money, and the like). Last but not least of the writers to concentrate on Defoe's isolated hero, Geoffrey M. Sill (*ES*) muses challengingly on the dialectic tension between opposed 'Versions of the Outlaw' synthesized in *Crusoe*, then progressively devalued as Defoe responded (in *Colonel Jack* and *Roxana*) to the hardening of Whig attitudes on criminality. Yet if comment based on fictions other than *Crusoe* is hard to find in the 1983 journals, it is certainly spirited where it turns up. Kenneth L. Moler (*PMLA*) protests about the factual inaccuracies of Lois A. Chaber's account of *Moll Flanders* (in the same publication for 1982). Chaber admits to some elisions but sticks to her guns on the governess 'as a role model for Moll's [criminal] professionalization'. Finally, Raymond Stephanson (*DR*) argues spiritedly for the *Journal of the Plague Year* as a subtle experiment in dramatization of imagery which makes it worthy of comparison with those other Defoe narratives which attract the majority of commentators this and every other year.

Bibliographical and biographical matters continue to exercise writers on Fielding. Martin Battestin (*SB*) identifies his hand in some early satires against Walpole; Peter J. de Voogd (*DQR*) gathers data on Dutch translations and editions to undermine the consensus opinion that Richardson was the greater influence on the development of European prose fiction; Nigel Maslin (*N&Q*) uncovers some details about Fielding's domestic circumstances through the 1730s and 1740s; and Hugh Amory (*TCBS*, 1981), on 'Andrew Millar and the First Rescension of Fielding's *Works*' (1762), gives us a fascinating glimpse into the strife-torn realities of eighteenth-century book-making. Such concern with historical fact gives way to critical speculation on the history of ideas in K. J. H. Berland's careful marshalling of evidence for *Joseph Andrews* as comic affirmation of an Anglican *via media* (rather than extreme satiric condemnation) in Fielding's 'adaptation of Lucian's strategy [to a] challenging, reader-implicating game'¹⁰. Bryce J. Christensen (*BSUF*, 1982) seems less persuaded by the confidence of this same comedy: he certainly makes large and rhetorical claims for the pivotal importance of Mr Wilson in *Joseph Andrews* and The Man-of-the-Hill in *Tom Jones* as sobering reminders 'in . . . both novels [that] the re-established monarchy of the comic spirit is a conditional monarchy, not the absolute monarchy of a victor over vanquished foe'. Ian Donaldson (*N&Q*) 'is . . . reminded once again of how much Fielding owed to his greatest immediate predecessor in the English theatre' when the dramatist turned novelist and when the critic compares Squire Western as irate father with Sir Sampson Legend in Congreve's *Love for Love*. There is again something of influence from drama implied in Malinda Snow's detection (in

SAQ) of a *Tom Jones* which invites judgement only to block it, so that the 'act of reading is . . . the act of learning through experience'. Brian McCrea (*JNT*) finds the author of *Tom Jones* adapting to judgemental uncertainties of his own, and he identifies in Sir Henry Pelham's administration of justice the admired but disquieting influence on *Amelia* as a fresh but flawed experiment in moralizing fiction. Sadly, Roger D. Sell's *Reluctant Naturalism*⁷⁵ has not yet completed the journey from its Scandinavian publisher who promises a bold re-assessment (which would contradict McCrea and many others on the literary status of *Amelia*) in which Fielding's last novel is elevated to eminence as the darker culmination of his whole development. Martin C. Battestin's second piece this year (*ECS*) looks at extraliterary production again, but this time it does so literally in an instructively entertaining survey of the portraits hitherto identified as likenesses of Fielding which he discounts in favour of another discovered in the British Museum. Some of Battestin's evidence is literary, of course. So is that of Alan T. McKenzie (*DR*, 1982) who finds physiology rather than physiognomy an abiding concern in the novels: 'Fielding found the physiology of passion dramatic and . . . he rendered it forensic.' If McKenzie thus allies himself with the commentators who remind us of Fielding's first love, the theatre, Robert Merrett (also *DR*, 1982) joins Brian McCrea – in the essay noted above – to re-affirm the importance of Fielding's mature preoccupation (as a conscientious magistrate) with 'The Principles of . . . Legal Satire and Social Reform' in the novels. Equally concerned with familiar issues but far more stolid in every respect is Margaret Lenta's defence of Fielding against the strictures of her critical sisters in a short survey for *ESA* which she titles grandly 'Comedy, Tragedy and Feminism'.

The fictions of Fielding's rival suffer denigration in Lenta's comparison and that accords coincidentally with the surprising deceleration of publication on Richardson through 1983. Perhaps the bulk of recent enthusiasts are merely taking a breather. Time will tell. Without question, the seven assorted short pieces I have seen on Richardson represent a very modest total for any year from the 1980s thus far, even if *Pamela* must be excepted on the basis of three more essays which contribute to the modern rejuvenation of didacticism as subversive discourse. The first, by Jennifer Brady (*ESC*), assays for Richardson's first epistolary narrative what K. J. H. Berland and Malinda Snow (noticed above) attempt for Fielding's novels, a reader-response analysis: Richardson is here the Dissenting subversive who exaggerates the prolix minutiae of secular romance to compel recognition and 'to reanimate the experience of religious reformation in a guise acceptable to the modern world' and in the very processes of reading. Also in *ESC*, but less rewarding, is Allen C. Koretsky's report on his fossicking among the slim evidence from the same novel for Richardson's socially subversive concern with wealth and power. At least *sexual* subversiveness – disguised as submissiveness – gives Janet Todd (*BJECS*) much more room for lively manoeuvre on the resonances of the process by which 'Mr. B. finds he is properly embracing a servant-spouse and not a seducible chamber-jade' but only after *Pamela* has allowed him to eat and have his Freudian cake. Her successor, *Clarissa*, 'In the Hands of the Critics', is the subject of even more animated and witty analysis by Sue

75. *The Reluctant Naturalism of Amelia: An Essay in the Modern Reading of Fielding*, by Roger D. Sell. AAAH. Vol. 62. pp. 75. Fmk 50.

Warwick Doederlein (*ECS*) who parades victimizers turned victims – from Dorothy Van Ghent in 1953 to Terry Castle in 1982 – and quotes them with such chilling effect (if without too much concern for contextual justice) that her conclusion is self-validating: ‘critical treatment of *Clarissa* could be summarised most succinctly as a gang rape’. All this is offered as but one exemplary strategy towards the wider critical effort needed, she insists, to deconstruct *Clarissa* now that the mutually supportive processes which created both the novel and post-eighteenth century notions of sexuality have been laid bare by such unlikely academic bedfellows as Michel Foucault, Lawrence Stone, and Julia Kristeva. As if to provide Doederlein with further evidence for the prosecution, Patricia Reid Eldredge (*American Journal of Psychoanalysis*, 1982) does some strange things with Karen Horney’s ‘dynamic system of intrapsychic conflict’ to represent *Clarissa* as the ‘Tragedy of Neurotic Pride’, though Carol Kay redresses the balance somewhat in her more comfortable and broadly based treatment of ‘Sympathy, Sex, and Authority in Richardson and Hume’ (*SECC*).

When Peter Sabor (*N&Q*) gathers all the bits and pieces together for ‘What Did Pamela Look Like?’, and when Denis Douglas (*SVEC*) considers caricature used to defend empiricism in the later eighteenth-century novels of minor talents, they have to make a very little go a long way; but neither does as much with physical signatures as F. Price (*BJECS*) in a shrewd short piece on ‘conventional and vague attributive language’ as Common Sense Benevolism made manifest in the physiognomies of sentimental heroines, especially those who grace the novels of the two Henries, Brooke and Mackenzie. The latter’s *Man of Feeling* gets individual consideration in a couple of essays this year: Horst W. Drescher (*Scotia*) pleads for it as an achievement uncharacteristic of its worldly author (but rather devalues all the rest of Mackenzie’s literary efforts in the process); and R. Peter Burnham (*SSL*) does something similar in a literary-historical apology for what he concedes are contradictions and questionable narrative devices in a novel he reads as a backward-looking enjoyment rather than a forward-looking sign of the preromantic, revolutionary times. Burnham’s Mackenzie is thus also a suitable companion for the Goldsmith of Raymond F. Hilliard (*SEL*): this moderately revisionist reading of *The Vicar of Wakefield* proposes an ultimately comic fiction which yet shows the confluence of influences from conduct manuals and biblical archetypes in ‘The Redemption of Fatherhood’.

On Smollett there is little to report, for the only individual essay I could find was Paul-Gabriel Boucé’s latest attempt to persuade doubters that the Scot is also a British novelist of consequence. This year he writes on the picaresque in Roderick Random (*Caliban*). Of course he gets some support from enthusiastic, original introductions by editors of the World Classics texts which appear in paperback this year – *Humphrey Clinker* and *Peregrine Pickle*⁷⁶ – but Boucé is to be found even here as reviser of the older estimations by Lewis M. Knapp and James L. Clifford, respectively. It therefore seems both unjust and surprising that this energetic apologist should not re-appear in the selections from

76. *The Expedition of Humphrey Clinker*, by Tobias Smollett, ed. by Lewis M. Knapp, rev. by Paul-Gabriel Boucé. WC. OUP. pp. xxiv + 375. pb £2.25. *The Adventures of Peregrine Pickle*, by Tobias Smollett, ed. by James L. Clifford, rev. by Paul-Gabriel Boucé. WC. OUP. pp. xxxvi + 805. pb £3.95.

modern criticism on Smollett which accompany the newly edited text of *Humphrey Clinker* by James L. Thorson in the Norton series⁷⁷. Nevertheless, even Smollett's French disciples cannot claim there is a paucity of basic material available to potential converts in 1983. There is bibliographical material of some interest too in Thorson's presentation of a text based on the Zimmerman Library copy of the three-volume first edition of 1771.

So Sterne continues to outshine Smollett. Although the late arrival, from Switzerland, of this year's monograph, by Fritz Gysin, *Model as Motif in Tristram Shandy*⁷⁸, precludes more than a mere mention here, I can pay the necessary compliments to the edition of Sterne's great artefact which is another of the novels to appear in a World's Classics paperback. Unlike the others, this is a quite new edition established from the first editions of all nine volumes and with equally new introduction and notes by Ian Campbell Ross⁷⁹; hence, one supposes, the significantly greater cost of this volume by comparison. Yet even brief consideration of the work published in the last few years alone on, for example, the relevance of Sterne's typographical choices (down to the minutiae of punctuation) makes this seem a reasonable price to pay for an accurate 'working' edition. Meanwhile, other scholars are at work on material for even more annotation: David McNeil (*ELN*) identifies an allusion to the Urquart-Motteux translation of Rabelais, and Sterne's wry appeal to historical authority on the sexual stamina of 'Weavers, Gardeners, Gladiators, and the Lame' is duly traced from Aristotle to Montaigne by Ian Donaldson (*N&Q*). Yet others speculate on Shandean structuring. Peter J. de Voogd (*BJECS*) summarizes the argument thus far before he proposes a 'working hypothesis [that] by the side of all the improvising and Tristram's "to-the-moment"-writing, [there is] a counterpoint in regular "epic" patterning' which presupposed a twelve-volume whole akin to the comic epic of *Tom Jones*. In very different style, Richard Macksey (*MLN*) quotes a conversation in which Lacan declared, '*Tristram Shandy* est le roman le plus analytique de la littérature universelle', as the preface to his own celebration of a text which he reads first as diachronic then as paradoxically synchronic and finally as a synthesis of both, 'like that of the author comprehending the life he has discovered'. A *Sentimental Journey* receives its curious due when John Irwin Fischer (*Mark Twain Journal*, 1982) follows an extraordinary parallel between an episode in Sterne and a similar factual experience which Twain later recognized as such and mediated, through *The Innocents Abroad*, to a similar purpose.

William Beckford demands first mention among the gothic novelists. He is represented in the gathering of sources from the *Gentleman's Magazine* by Arthur Sherbo (*SB*, 1982); Roger Lonsdale's edition of *Vathek* is the fourth and last of the relevant 'World's Classics texts to appear in paperback this year'⁸⁰; and Peter Hyland (*RS*, 1982), is willing to go beyond Lonsdale's careful

77. *Humphrey Clinker*, by Tobias Smollett, ed. by James L. Thorson. Norton Critical Edition. Norton. pp. xxiii + 436. pb £5.75.

78. *Model as Motif in Tristram Shandy*, by Fritz Gysin. Cooper Monographs 31. Francke. pp. 176. Sfr 38.

79. *The Life and Opinions of Tristram Shandy*, by Laurence Sterne, ed. by Ian Campbell Ross. WC. OUP. pp. xxix + 595. pb £3.95.

80. *Vathek*, by William Beckford, ed. by Roger Lonsdale. WC. OUP. pp. xliii + 170. pb £1.75.

introductory assessment as he applies Leslie Fiedler's definition of key gothic symbols to argue that this strange book is neither simple romantic fiction nor fevered autobiography but a *coherently* ironic and ambiguous exploration of moral confusions in a shifting and nihilistic world. Two of the gothicists who followed Beckford also receive noteworthy attention; Edgar C. Knowlton Jr (*N&Q*) finds a Spanish source for some passages of mild eroticism in Matthew Lewis's *The Monk*, and 'Udolpho's Primal Mystery' by Mary Laughlin Fawcett (*SEL*) turns on its head Tzvetan Todorov's assertion that psychoanalysis 'has replaced (and therefore made useless) the literature of the fantastic' in a psychoanalytic search for Anne Radcliffe's devices which bring horrified males face-to-face with voracious and insatiable females. Finally Kelvin Everest and Gavin Edwards deserve belated recognition for their double perspective on *Caleb Williams*⁸¹, Edwards on 'problems of representation', Everest on self-reflexiveness (which also throws up more than a hint of self-heroicizing by Godwin).

81. In *1789: Reading Writing Revolution: Proceedings of the Essex Conference on the Sociology of Literature, July 1981*, ed. by Francis Barker, Jay Bernstein, Peter Hulme, Margaret Iveson, and Jennifer Stone. UEssex (1982). pp. 323. pb £6.50.

The Nineteenth Century: Romantic Period

VINCENT NEWHEY, BRYAN BURNS and PHILIP DODD

The chapter has three sections: 1. Verse and Drama, by Vincent Newhey; 2. Prose Fiction, by Bryan Burns; 3. Prose, by Philip Dodd.

1. Verse and Drama

The *MLA* listings apart, the critical *Bibliography of the Romantic Movement* (Garland) is the major general aid to the period. The specialist reviews, surveys, or checklists in *BIQ*, *WC*, *KSJ*, *SEL*, and *NCTR* remain essential reading.

It has been, to my mind, a notably mixed year for work on Romantic poetry and related texts. But let me begin on a positive and uncontroversial note, with a good all-round collection of essays edited by J. R. Watson, each item of which has, at the very least, some new knowledge or point of view to impart. Entitled *An Infinite Complexity*¹, it begins with Wordsworth and ends with John Keble, taking in a series of largely interconnected interpretative and literary-historical issues.

In the opening essay Peter Malekin works intensively to revivify our sense of the mystical Wordsworth who stands over against Hume's empiricist concept of mind: the relevant experiences in *The Prelude* and other poems may be designated 'introvertive' or 'extrovertive' and all in all express fundamental paradoxes of the relations between finite self and the Infinite. Jacques Blondel then takes up the theme of Wordsworth's preoccupation with the privileges and burdens of solitude in both urgent self-referential contexts and his contemplation of human life. David Fuller's sustained explication of Blake's *Milton* stresses the integration of form and content in a work which operates to unsettle conventional valuations of spiritual qualities by involving the reader in a progressive discovery of the primacy of imaginative potential and the individual's need to humanize, and thus civilize, his own being. David Jasper's piece on narrative and the 'ontological bases of form' in 'The Ancient Mariner' is for readers who know the value of a rigorous encounter with genuinely innovative formulations (deriving in Jasper's case, it seems, from a theological training). In 'No Consoling Vision: Coleridge's Discovery of Kant's "Authentic" Theodicy' Ann Loades researches Coleridge's religio-philosophical quest for a position beyond not only the 'speculative gloom' of

1. *An Infinite Complexity: Essays in Romanticism*, ed. by J. R. Watson. EdinU. pp. xv + 248. pb £10.

Hume or Malthus but also, in the long run, Kant's own optimistic reasoning on universal balance and divine justice. His personal torments led him at last to make trial of the redemptive promises of Christian trinitarian theology. As Sheridan Gilley shows in his contribution, Keble's affirmations of a consoling doctrine manifest the influence of the Wordsworthian poetic idealism which he often directly celebrated.

Though attractive and useful in itself, the textual item by Anthea Morrison on Coleridge's Greek Ode against the slave trade looks oddly out of place among such articles. Nor is there anything of Byron or Keats in the volume. Their absence is, however, less worrying than it would have seemed had not Shelley been treated so vigorously in Michael O'Neill's analysis of the structure and language of *The Triumph of Life*. The success of this essay is that it uses close reading to stimulate and refine our appreciation of the dynamic indefiniteness of the poem – its constant making and remaking of the question, 'What is life?' David Constantine's general consideration of Clare's descriptive poetry identifies 'self-effacement' rather than 'self-expression' as his truest impulse before nature. J. R. Watson's subject is a set of Constable's paintings engraved by David Lucas, to which Constable himself added, in 1833, an introduction and a separate descriptive letterpress to seven of the pictures. Skilful and sympathetic examination of the materials produces significant points about Constable's methods and aims, including the status of mental ordering in the presentation of landscape.

Judged as a whole, *An Infinite Complexity* participates to substantial effect in the process whereby conceptions of Romanticism are being continuously filled out and extended. It does so most obviously in the area of literature and religion. At the same time, there is displayed throughout a forceful commitment to the view of Romantic poetry as pre-eminently the poetry of 'the mind of man'. It exemplifies the virtues of a secure allegiance to humanist scholarly and critical tradition.

Jerome McGann, a voice always worth listening to, is concerned lest we continue as unwitting prisoners of one especially powerful inherited mode of comprehending and writing about Romantic texts. His latest book, *The Romantic Ideology*², takes a revisionist stance, arguing for a sociohistorical analysis in the manner of Heine (but with gestures towards Marx) as opposed to the dominant vantages which, on the model of Coleridge and Hegel, either repeat or appropriate the forms and conceptual attachments of the writings themselves. We must find release, in other words, from an uncritical absorption in Romanticism's own self-representations; and his readings of Wordsworth, Blake, Byron, and the other major Romantics are accordingly aimed at uncovering processes of 'displacement and idealization' by which immediate social and historical circumstances or influences are elided in favour of an ideology of transcendence.

McGann presents his case with elegance and a firm command of theoretical and poetic materials alike. Yet it is perhaps his own phrase describing past works of art, 'grace under pressure', that best characterizes his study, for his criticism of 'natural-supernatural' or (he gets onto this later) 'deconstructionist' approaches is by no means devoid of unresolved problems and anxiety. He promotes the value of specifically recognizing the 'pastness' and

concrete cultural contexts of the Romantic achievement but then in practice returns us to a sense of that achievement as a timeless human drama of withdrawal and triumphant idealism, thus neither undermining the humanist and idealist perspective at all nor engaging directly with the advocates of the autonomy of linguistic events. His procedures and their results are in the end less radical than negative, leaving him only with a transcendent ideology in which he has no faith, and which he blames for distorting post-Romantic critical activity. Except in style, this is a very different McGann from the one who wrote so productively about Byron and, more recently, editorial theory.

If *The Romantic Ideology* is a self-consuming artifact, Ronald Paulson's *Representations of Revolution*³ is, frankly, untidy and unripe. It is rather like revolution itself – full of action and excitement but struggling for coherence and an achieved order. The theme is pictorial and literary responses to the French Revolution, with reference to aesthetic categories and psychological configurations: the pastoral and the sublime, the picturesque and the gothic; conventional imagery from nature and mythology, productions of meaning from the deeper levels of the mind; France and England, sympathizers and reactionaries; Jacques-Louis David, Burke, Paine, Blake, Rowlandson, James Gillray, 'Monk' Lewis, Wordsworth, Shelley, and many more (finally moving to Goya and the Spanish Revolution). Paulson is at once learned and willing to take risks: he applies his Freud, for example, to assert that the interpretations of revolution, 'if we can clear away all the detail', are of two basic kinds, 'One . . . oedipal and the other . . . oral–anal.' He can also go wrong, as in his account of 'Julian and Maddalo' (p. 280). Here it is not Shelley who 'argues out his position of hope in future revolution' but the dramatically conceived figure of Julian, in terms that are never simply a projection of the author's own current thinking.

Revolution is also a central topic in a notable article by Mary Jacobus (*SIR*), where *Macbeth*, as it existed for or illuminates Wordsworth, Coleridge, and other writers of the period, offers routes to a diagnosis of the energies and resistances at work in the Romantic psyche at salient points of its interaction with events in France. Pictorial representation too features elsewhere. *The World of the English Romantic Poets*⁴, by John Purkis, juxtaposes and connects visual art and the poetry itself to reveal the 'Spirit of the Age'. Though sometimes underdeveloped in its critical comments even for an introductory book (the 'most absurd sub-Wordsworthian rant' in *Childe Harold* . . .), it provides on the whole an attractive survey of such patternings and themes as the Voyage of Life, the Promethean figure, and Industry and Society, and indeed breaks new ground in its authoritative remarks on examples from lesser-known painters. Among the Romantics it is naturally Blake who gets the limelight in *Articulate Images: The Sister Arts from Hogarth to Tennyson*⁵, a symposium edited by Richard Wendorf, conceived partly as a tribute to Jean Hagstrum and partly as a manifesto of developments in the field

3. *Representations of Revolution (1789–1820)*, by Ronald Paulson. Yale. pp. xv + 398. £32.

4. *The World of the English Romantic Poets*, by John Purkis. Heinemann (1982). pp. 190. £12.50.

5. *Articulate Images: The Sister Arts from Hogarth to Tennyson*, ed. by Richard Wendorf. UMin. pp. xi + 272. \$29.50.

Hagstrum helped to create. Two of the essays deal solely with Blake – Morton Paley's clarification of his symbolic uses of architecture and Ronald Paulson's brief appraisal of the imagery of revolution in some of the more popular poems. W. J. T. Mitchell considers him alongside Hogarth and Turner in an informative discussion of the evolution of the figure of 'the vortex'. Karl Kroeber's approach to aspects of the relations between Romanticism and Victorianism involves contrasting Wordsworth's strategy of liberating the reader's imagination through suggestive detail with Tennyson's emphasis upon the single meaning implicit in distinct visualization.

One of the declared aims of *Articulate Images* is to attract and help the interested beginner. John Bender and Anne Mellor, writing in *ELH*, have other ideas about the appeal of studying the 'sister arts'. Out to upset received opinion, they present the results of their investigation of the text and design of Blake's 'Infant Sorrow' to show that there is in fact a discrepancy, or disunity, between the two entities. To them, verbal and visual texts are separate codes, each delivering information that the other would lead us *not* to expect. I find their argument persuasive. It does not, of course, invalidate the often fine comparative scholarship on art and literature to be found in books like *Articulate Images*, but it does issue a salutary challenge to the assumption of co-operative similarity arising from the influential motto, *ut pictura poesis*.

Henry E. Allison's important work on *Kant's Transcendental Idealism*⁶, which contains a far-reaching re-interpretation of *The Critique of Pure Reason*, is something specialists in the philosophical relations of Romanticism will not want to overlook. For Allison, Kant's distinctive thesis is that human knowledge is governed by a set of *a priori* conditions determining what can count as 'object' or 'objective' for the mind; and a recognition of this clears the way to a thoroughgoing defence of the fundamental arguments of the *Critique* itself. John L. Mahoney's extensive selection from the writings of the major English Romantics⁷ has recently come to my attention and can be readily recommended to teachers and students as a very serviceable basic text. It covers both poetry and prose, and also reprints some standard modern criticism on the Romantics. Francis Jeffrey's statements on contemporary poetry and drama (the likes of Joanna Baillie as well as Byron) are conveniently brought together in Peter F. Morgan's compact selection of his contributions to the *Edinburgh Review*⁸. So far as I can ascertain, this is the first edition of Jeffrey's significantly conservative, and always intelligent, criticism for more than half a century. The state of the theatres, current taste, melodrama and pantomime, works by Charles Maturin and Thomas Lovell Beddoes are among the subjects treated by Marilyn Gaull in a substantial essay on 'Romantic Theater' (*WC*). In *BRH* Oskar Wellens constructs a detailed picture of the Collier family – John Dyer Collier, his wife, and his son, John Payne Collier – who were early supporters of Wordsworth, Coleridge, and other Romantics, especially in the pages of the *Critical Review*.

Like Jerome McGann, Robert F. Gleckner has been a brilliant advocate and

6. *Kant's Transcendental Idealism: An Interpretation and Defense*, by Henry E. Allison. Yale. pp. ix + 389. £32.50.

7. *The English Romantics: Major Poetry and Critical Theory*, ed. by John L. Mahoney. Heath (1978). pp. xx + 828. pb.

8. *Jeffrey's Criticism*, ed. by Peter F. Morgan. SAP. pp. ix + 181. £8.25.

explicator of Byron. *Blake's Prelude*⁹, his re-assessment of Blake's earliest work, *Poetical Sketches*, advances on three levels – practical criticism of the constituent poems, probing of the volume's rich allusiveness with regard to Renaissance and eighteenth-century poetic traditions, and an attempt to make these experimental lyrics the 'cornerstone' not only of Blake's artistic development but also of his mission to build Jerusalem through prophetic 'mental fight'. There are, admittedly, some disappointments: the taut, complex poem of confinement, 'How Sweet I Roam'd', for example, loses much of its startling modernity when Gleckner chooses to stress its deviations from Petrarch and Spenser. But the book is in general a thoughtful and illuminating one, with a subject that is at once solid and fresh. Its most valuable sections are, for me, where it pinpoints foreshadowings of the mythic patterns of the later poetry and where it reveals the strategies of appropriation involved in Blake's conscious encounters with predecessors in the 'line of vision'. The care Gleckner takes to avoid overstating the merits of *Poetical Sketches* – 'a kind of brash confidence unsullied by bravado', 'the least derivative "juvenalia" I have ever read' – works more to the advantage than disadvantage of his study.

In *The Continuing City: William Blake's Jerusalem*¹⁰ Morton D. Paley elucidates the power and purposes situated at the other extreme of Blake's career. This is not the sort of book one nowadays expects to find on Blake – a clear and methodical scholarly exposition of themes, art, and historical context. It covers, for instance, Blake and tradition, verse forms, symbolism, Blake's myths of sexual division, Millenarianism, and the poet's struggle for integrated selfhood: most of what is central to an understanding of Blake's culminating prophecy. It is everywhere deeply researched, and a section like that on how to read Blake's designs shows Paley's capacity for combining innovative expertise with a respect for the difficulties many still have in gaining access to the ways in which *Jerusalem* and the other great prophetic books produce their meanings.

Do I detect a contraction, or simply a pause, in critical interest in Blake? I have found much less attention to his writings in periodicals this year, with a preponderance also of textual or bibliographical items and articles on influence.

In *BIQ* David V. Erdman updates his descriptive listing of Blake passages where textual problems have recently arisen or have been resolved in the major editions, while Robert N. Essick contributes a record of some newly discovered states and printings of Blake's graphic works and a supplement to his published catalogue of the so-called 'separate plates'. Putting together sections from *America* and *Europe* to form a consecutive narrative, Edward Larrissy (*N&Q*) suggests the possible existence of a text prior to the poems as we know them. James R. Bennett (*WC*) offers a catalogue of the most emphatic comparative work and statements on Blake and Wordsworth, noting a gradual shift during this century from a concentration on difference to a sense of the two poets as Romantics with shared concerns. Mark L. Greenberg (*Lib*)

9. *Blake's Prelude: Poetical Sketches*, by Robert F. Gleckner. JHU. pp. ix + 202. £12.75.

10. *The Continuing City: William Blake's Jerusalem*, by Morton D. Paley. OUP. pp. xiii + 330. £30.

describes the famous 'Rossetti manuscript' containing Blake's Notebook and the transcriptions of poetry and prose made from it by Dante Gabriel Rossetti and William Michael Rossetti. The article includes a full analytical list of the poems copied and relates these to D. G. Rossetti's choice of material for his *Life of Blake*.

Judith Lee's somewhat hesitant 'Ways of Their Own: The Emanations of Blake's *Vala, or the Four Zoas*' (*ELH*) contends that in this early 'epic' Blake used Mary Wollstonecraft's *Vindication of the Rights of Women* as the basis for solving the contradiction between his revolutionary vision and his stereotyped view of the female sex. The emanations of *Vala* 'fall' through attitudes of dependency, passivity, and sexual immaturity yet grow towards the state of self-affirming interdependence that Wollstonecraft saw as a social ideal, thus prefiguring the mature Blakean myth where women are active participants in the cosmic renewal. Several of the prophetic books are scrutinized in François Picquet's discourse (*EA*, in French) on problems in Blake's conception of the Incarnation. An investigation of three thematic clusters – 'limit', 'vestment', 'sexuality' – yields a definition of the poet's final vision of that idea or process as one of both Crucifixion and Apocalypse, imaging at once the stigma of perdition and the way to salvation. Sheila Spector (*BIQ*) offers a survey, in depth, of the history of scholarly attention to the influence of the Kabbalah on Blake, and goes on to discuss the nature of his probable kabbalistic sources. Judith Ott's topic, also in *BIQ*, is the iconographical sources of plate 14 of *Jerusalem*, which represents, among other things, a visual interpretation of the mythological story of Iris and Morpheus.

There are two interesting semi-biographical pieces. Margaret Storch (*MLQ*) looks into the casting out, in 1804, of the 'spectrous fiend' which Blake told William Hayley had marred his creative endeavours for twenty years. The fiend may well be Blake's nather, and the crisis at Felpham in the period 1800–3 seems fraught with oedipal intensities. Before *Milton* Blake rebels against patriarchal figures, in *Milton* there is reconciliation, and in *Jerusalem* male authority is embraced. Rather less convincing than this, but certainly energetic, is Patrick J. Keane's 'Another Joyce–Blake Parallel at the End of Bloomsday' (*BRH*). Here Stephen's acceptance of help but rejection of extended hospitality from Bloom in *Ulysses* is tracked back to a possible origin in Blake's crucial meeting with, and separation from, Hayley, as their relationship can be reconstructed from Blake materials.

Blake's watercolour painting engages the curiosity of two able researchers in *BIQ*. The picture known as 'The Woman Taken in Adultery', drawn for Thomas Butts around 1805, is the example used by Christopher Heppner to trace, through straight inquiry and comparison with analogues, the process by which Blake started from a text or subject and arrived at a finished design. Anne Maheux sets out the results of her experiments to determine the composition of the materials Blake worked with in this medium. The point of David E. James's subtle commentary on the late engraving known (erroneously) as 'The Laocoön' (*PMLA*) appears to be that in it Blake formulates an intentional estimate of art as devotional practice in opposition to the idea of art as a commodity to be sold and consumed.

We come now to a volume that James R. Bennett will be eager to add to the catalogue of comparative studies referred to above. Those tackling Heather Glen's *Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical*

*Ballads*¹¹ would do well, I think, to read the Conclusion first, for it makes clear the assumption on which her whole investigation – and it is a long one – is predicated: that is, that both volumes resist dominant social attitudes and affirm fresh ways of thinking about human values but Blake's radicalism is, in *Songs of Innocence* at least, by far the more positive and appealing. Thus, the awkwardness of the *Lyrical Ballads* of 1798 attests Wordsworth's failure to find a 'common humanity' with those from whom he is separated by privilege, while the collection of 1800 moves on – or rather regresses – to a vision of isolation as man's inescapable condition. Blake, on the other hand, powerfully realizes forms of human *potentia*, though there is some falling-off in *Songs of Experience* into a critique of the contemporary radicalism that failed to perceive this potentiality in man. The analytical readings by which Heather Glen confirms this schema are intelligently executed, as are the explications of how the poets subvert the traditions they superficially imitate. But the book's original contribution lies more in its overall idea, its sharpening of our socio-historical focus upon the two collections, than in what it tells us specifically about the workings of the poetry itself. Its approach is one which will make a difference to our thinking – if perhaps with its view of Wordsworth as something to argue against.

Stephen Gill's overview of the 'problems of text' facing anyone studying Wordsworth (*RES*) brings out the significance of the decisions made by editors, which can lead to the creation of poems not formally authorized by the poet himself. Some readers will find this article a welcome reminder of the vulnerability (not to mention the evident degrees of excellence) of the 'established' texts, while others may think it an unnecessary expression of anxiety in view of the primacy of interpretative acts and the 'death' of the author as the privileged originator of the word. Joseph Kishel's reconstruction, from manuscript variants, of an '1808 text' of the poem published in 1842 as 'To the Clouds' (*LC*) is an example of something Gill has in mind. Kishel's more general aim is to argue that the piece was begun as an assertion of imaginative strength in the face of self-doubt.

Will Christie (*WC*) probes the political aspect of Wordsworth's view of language in the preface to *Lyrical Ballads* and elsewhere, pointing out that his valorization of the language really used by men is at once a social challenge and an approach to a notion of 'pristine integrity', a perfection of expression akin to the forms and music of the Book of Nature. Michael Baron's 'Speaking and Writing: Wordsworth's "Fit Audience"' (*English*) is among the very best articles of the year – wideawake, innovative, enthusiastically inquiring. It identifies Wordsworth's recurrent 'metaphors of speaking' as part of a design for establishing a presence on the page and a more immediate, intimate communication with the reader than is usual in the medium of print. This yields fruitful interrogation of such topics as silence and personification in the Lucy poems, the 'recovery' episode in *The Prelude* (1805), XII.145–312, and the process of 'naming' in 'Poems on the Naming of Places'. In contrast to Baron, Michael O'Dea (*CLS*) is obstinately aware only of the subjectivity of Romantic utterance, placing the Wordsworth of the *Essays Upon Epitaphs* and some familiar sections of *The Prelude* between Rousseau and Flaubert as

11. *Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical Ballads*, by Heather Glen. CUP. pp. ix + 399. hb £25, pb £9.95.

an instance of the rise of individual consciousness and the private voice. Though it similarly covers well-trodden ground, W. J. B. Owen's 'The Object, the Eye, and the Imagination' (WC) at least returns us to a balanced sense of poet and audience in its construction of an ascending scale of value by which descriptive poetry may be evaluated – the recording of the eye's report, the imaginative reshaping of that record, and the creation of symbols which foster in the reader an apprehension of the underlying profundity of the world about us. In another contribution to WC Owen uses Coleridge's definitions of primary and secondary imagination to anchor a review of Wordsworth's attitudes to creative power and process, as they are expressed in relevant prose works and in *The Prelude*. We are reminded here of Wordsworth's movement from senses to mind as the prime agency of perception, and of the importance to him of the reciprocal interplay between self and active universe.

The Wordsworthian intercourse with nature again comes to the fore when Ashton Nichols (WC) compares *An Evening Walk* with John Dyer's *The Country Walk* to measure Wordsworth's continuation of, and divergence from, eighteenth-century loco-descriptive tradition. Nichols is right of course to say that Wordsworth deepened and complicated a psychological element present in Dyer, but he would have got further had he taken account, if only briefly, of the more suggestive inwardness of perception apparent sometimes in Thomson and often in Cowper. The justification for Mary R. Wedd's reflections on landscape passages and the 'spots of time' (WC) arises from her knowledge of some hitherto unassessed details of biography and location, especially with regard to childhood incidents, rather than from what she has to say about Wordsworth and the traditions of 'the picturesque' and 'the sublime'. 'Prophet of the past' is how Thomas McFarland describes Wordsworth in an exhilarating piece (WC) which refers to a range of poems to develop the contention that, though taking past, present, and future into his ken Wordsworth rose to fullness of being only in his retrospective vision. McFarland is not afraid to celebrate Wordsworth's power to move us through vatic utterance in contexts of intense recollection.

In late 1797 or early 1798 Wordsworth and Thomas Poole came across a gibbet in the Quantock Hills, and the latter told the story of John Walford's murder of his wife, the idiot Jenny. According to Alan J. Bewell (ELH), this tale helped to generate a whole series of poetic events, ranging from Wordsworth's moral response to idiocy and violence in parts of 'The Idiot Boy' to, finally, the embodiment of an 'originary myth' or 'primal scene' in the 1799 *Prelude*, where the Penrith Beacon episode serves as an allegory of the genesis of memory. Peter J. Manning's tropological style serves him well in 'Reading Wordsworth's Revisions: Othello and the Drowned Man' (SIR), which takes the occluded (and eventually cancelled) allusion to Othello's wooing of Desdemona in the Drowned Man passage of the 1799 *Prelude* (l.279–87) as a starting-point for a tenacious re-examination of Wordsworth's development of his being-as-poet. In the *Othello* text there is a conjunction of suffering/death and the power of story, Wordsworth's excision of which mirrors the larger process whereby he revises his relation to his narrative and the self constructed through it, stabilizing the darker currents of his imagination yet leaving them essentially unsubdued. Paul Kelley's thorough note (N&Q) on Wordsworth's references to Lucretius's *De Rerum Natura* includes the discovery of a surprising source for the 'strange seas of thought' image in the lines on Isaac Newton

in *The Prelude*. The sensible commentary by Ted Holt and John Gilroy on Books I–V of *The Prelude*¹² will probably be of more value to students in schools than to students in higher education.

Judith W. Page (*PQ*) gives a straightforward profile of the main transformations of traditional ballad form within Wordsworth's *Lyrical Ballads*. 'The Idiot Boy' and 'Christabel' are effectively related by Gordon K. Thomas (*WC*) as complementary poems in which utterance – what is said *and* what is not said, correct statements *and* mistakes – becomes the measure of the nature and quality of the speaker's mind. There are some particularly suggestive remarks in this essay on the incidence of aphasia in the characters of the poems and also in the Muse itself. Early responses to 'The Thorn', especially that of Byron in the preface to *Don Juan*, prompt the same critic, again in *WC*, to recall the literary-historical significance of Wordsworth's experiments with the dramatic *inner* workings of narration and narrators – a technical achievement not lost on Byron himself. The startling sociopolitical ingredient that Kenneth R. Johnston promises to isolate in 'Tintern Abbey' (*WC*) turns out, after contrast with the firm sense of human suffering in William Gilpin's *Observations on the River Wye* and thoughts on Wordsworth's association with the projected *Philanthropist*, to be an act of *depoliticization* after all. Perhaps this *can* be said to make the poem 'a uniquely political one'. In *MP* Max Byrd pursues the idea of 'metamorphosis' as it seems to exert pressure upon Wordsworth's artistic consciousness in the management of 'Tintern Abbey': although the Ovidian theme may not be directly in the poet's mind, it throws light on his handling of transformations of the self. Byrd does much to prepare the ground for research into the eighteenth-century philosophies of change and mutability – in Erasmus Darwin for example – which Wordsworth would have known.

In 'Wordsworth and the Sucking Babe' (*EIC*) Alice Goodman goes in search of the sexual Wordsworth and tracks him down where one most and yet least expects to find him – in his various fervent renderings of the mutual pleasures of infant and mother. More penetrating is Lucy Newlyn's study (*WC*) of the affinities and tensions between 'To H.C. Six Years Old' and stanzas vii–viii of the 'Immortality Ode', which reaches the emotional core of Wordsworth's obsession with the gifts and the fatedness of the child. The best essay of all in this area, however, comes from Peter J. Manning, who, in *JEGP*, originates a brilliant new approach to the 'Ode' by comparing it with the model of maturation in Virgil's Fourth Eclogue, from which Wordsworth first took his epigraph, *Paulo maiora canamus*, and by judging the effects of the poet's replacement of this heading by the lines from 'My Heart Leaps Up'.

Kenneth R. Johnston's 'Wordsworth and *The Recluse*' (*PMLA*, 1982) sets out clearly and rigorously the stages of the great yet vexed project of 1797–1815. The poem's extant parts reveal a repeated dialectical movement between Wordsworth's commitment to a public epic of secular redemption and his fascination with private poetry and his own calling. Samuel Hay (*WC*) re-iterates the view that the presentation of the problems of despondency in the figure of the Solitary in *The Excursion* is more satisfactory than the conventional Christian solution imposed upon them, and then relates this pattern to the course which the poet's inner life and career were to take.

12. *A Commentary on Wordsworth's Prelude, Books I–V*, by Ted Holt and John Gilroy. RKP. pp. xi + 124. pb £3.95.

It is always refreshing to find something on neglected or unusual aspects of Wordsworth's achievement. Rachel Trickett's 'Cowper, Wordsworth, and the Animal Fable' (*RES*) contains a sensitive re-appraisal of his success in a minor but significant genre, alerting us to the fact that *sentient* nature, too, made claims upon his eye and imagination. One is less sure of the virtue of resurrecting the fourteen 'Sonnets Upon the Punishment of Death' which Wordsworth composed in response to the Whig government's 1837 reforms of the criminal law. Seraphia D. Leyda (*WC*) gets over her obvious embarrassment by artificially adopting Wordsworth's point of view, which, as she declares it, is one of opposition not to the liberalizing bills themselves but to a more general trend among politicians towards total abolition of capital punishment. The younger political Wordsworth is less tricky to deal with. Nicholas Roe's meticulous researches (*WC*) add to our knowledge of his contact with radical groups during the 1790s, though it remains very much a matter for speculation whether or not he was the 'citizen Wordsworth' who subscribed to the relief fund for the families of the imprisoned leaders of the London Corresponding Society in 1794. In the same journal Gordon K. Thomas sets about disentangling the relationships between Wordsworth and Byron and their associates in the period after Napoleon's occupation of Spain and Portugal in 1808. Did the two poets have a lot in common in spite of the latter's attacks on the former's conservatism? It appears so, for the evidence suggests that Wordsworth shared not only Byron's basic antityrannical principles but also his belief in the popular struggle of the Iberian patriots. Finally, we may note here John Beer's attention to the re-alignment of the concepts of nature and liberty during the Romantic period and in Wordsworth in particular (*WC*).

WC prints three studies connecting Wordsworth with the modern era. Linking him closely with Wallace Stevens, Jonathan Wordsworth celebrates the exaltation of human experience into abstraction through the power of wish-fulfilment – the re-creation of the poet as God, or God as the poet. Geoffrey Hill, W. S. Graham, Ted Hughes, and Seamus Heaney are the examples Richard Gravil employs to proclaim Wordsworth's pervasive presence in the contemporary 'poetic mind'. This is an intriguing assessment, covering the mythopoeic imagination, 'spots of time', marginal landscapes and states of existence, and Wordsworth as 'present auditor'. Norma S. Davis's rather strange proposition is that Wordsworth's grasp of the numinous and metaphorical qualities of stone, set beside the sculptor Henry Moore's, helps to elucidate the British character. Last but by no means least, *The Ruined Cottage* and Byron's *Cain* are among the works referred to in Philip Davis's forceful general essay on the fruits of 'thinking, acting, speaking, and writing from within a quite personal limitation' (*Stand*).

The authoritative Bollingen *Collected Works* of Coleridge now includes *Biographia Literaria*¹³, edited by James Engell and W. Jackson Bate. The *Biographia* presents no textual problems: the edition of 1817 must naturally be followed in every respect as the only one published in English during the author's lifetime. The challenge is rather of introduction and annotation, and to this the editors rise with all the skill and acumen that we have come to

13. *The Collected Works of Samuel Taylor Coleridge*, Vol. 7: *Biographia Literaria*, ed. by James Engell and W. Jackson Bate. Bollingen Series LXXV. Princeton/RKP. 2 vols. pp. cxxviii + 306; vii + 409. £50.

associate with the series. Given the space at their command, they are wise, in the introduction, to set aside the intricacies of Coleridge's philosophical thinking in order to concentrate upon the genesis and compositional development of this particular text and on selected features of its 'art' and intellectual content (structure, borrowings, the major theses). The notes themselves are a *tour de force* to which all future scholars will be greatly indebted, not least for the extraordinary wealth of detailed and evaluative information about sources and analogues.

In *Coleridge's Poetics*¹⁴ Paul Hamilton's delicate trenchancy allows him to find space in what has recently become crowded territory. He mounts his argument against both those who would designate Coleridge's literary theory and criticism as merely 'confused' (do these critics really still exist?) and the modern interpreters (they abound on the other side of the Atlantic) who perceive an 'ironic' Coleridge whose fragmentary style and self-subverting procedures in the prose writings form a potent model of the necessary incompleteness of the quest for truth and a language to encapsulate it. His own privileged term is 'desynonymy': the proliferation of language, the multiple meanings of apparently synonymous words, became for Coleridge an example of how knowledge progresses, the discovery of which permitted him not only to move beyond 'common-sense' British philosophy into advanced Germanic aesthetics but also to enunciate in his work an interdependence of 'practice' and 'theory' – an interrelatedness which modern criticism fails to recognize. Coleridge's theoretical definitions and defence of poetry are produced by the practical understanding of poetry's 'responsible awareness and considered exploitation of its own nature'.

Coleridge's Poetics is a lively and sophisticated book. What Paul Hamilton does not seem to realize, however, is just how self-reflexive his study is. His concern with the dichotomy between (new) literary theory and (old) practical criticism, and his desire somehow to bridge the divide, leads him to an account of Coleridge that is signally provisional, worked for. He reproduces the text in the shape of a current conflict and anxiety, and of an imagined resolution. His unselfconscious projection of the pressures at work in the field of contemporary English studies certainly leaves one feeling more cheerful than the loss of nerve detectable recently beneath the surface of some more earnestly professional criticism, but it may also raise for some readers questions about the ultimate value of the adventitious.

C. M. Wallace's writing in *The Design of Biographia Literaria*¹⁵ stands in marked contrast to Hamilton's stylishness. She is by no means free of the habit of stating the obvious – 'his intellectual autobiography portrays not the *man*, but the *man thinking*'. And there are times when she apparently has little confidence in her subject – '... the book is obscure beyond what its imaginative purposes can justify'. Her painstaking commentary does, however, often clarify details of the work and serves to pull into focus such larger issues as Coleridge's structural use of self-presentation and his attempt to reconcile post-Kantian ideas of the mind's dynamic powers with traditional beliefs in the cultural and moral value of literature.

Covering all the relevant prose writings, Stephen Happel's *Coleridge's*

14. *Coleridge's Poetics*, by Paul Hamilton. Blackwell. pp. ix + 214. £14.95.

15. *The Design of Biographia Literaria*, by C. M. Wallace. A&U. pp. xiii + 169.

*Religious Imagination*¹⁶ is a massive study of 'the interdependent unity and distinction of imagination and religion in Coleridge's thought'. This I would recommend only to the dedicated specialist, who will also find in *DUJ* an economical treatment by David Jasper of the problem of revelation and evil in the later prose.

Arden Reed's *Romantic Weather: The Climates of Coleridge and Baudelaire*¹⁷ blows a breath of fresh air. It is an interpretation of meteorological imagery in Romantic tradition and above all in the chronological extremes of Coleridge and Baudelaire but uses that imagery as a purchase on individual texts and on Romantic conceptions of imagination, knowledge, and language. Reed is his own man yet likes to write à-la-Derrida – ingeniously, alert to the main chance, on the look-out for routes to unexpected meanings as they develop out of the play of words. At his best he puts the method to brilliant use, as in the chapter on 'The Rime of the Ancient Mariner and the Mariner Rimed'. The reader will come away impressed or infuriated, or both. One thing is certain: he or she will have a lasting sense of the manifold, and often profound, ways in which 'weather' signifies in Romantic poetry. To that extent habits of noticing and attending will have been changed.

The find of the year, two letters from Coleridge to Mrs Anna Montagu, is reported by Andor Gomme in *TLS*. The earlier of these holographs, written in 1808, gives a curious insight into the poet's obsessive fear of correspondence itself. A similarly appealing, though less significant, item appears in *ELN*, where Donald G. Priestman re-opens the strange case of the single variant copy of the 1798 *Lyrical Ballads* in the British Library (Ashley 2250), the only one known to substitute Thomas Beddoes's 'Domiciliary Verses' for Coleridge's 'Lewti'. The bibliographical detective must finally fall back on common sense in deciding between the various explanations that may be gleaned from the rather scanty evidence connected with the mystery. It can hardly be that the authors, or even their muddled prospective publisher, Joseph Cottle, thought of introducing the Beddoes piece since it is manifestly a satire on the style of the Lake school, and the likeliest solution is that Cottle had the poem printed and bound up for Beddoes in a presentation copy.

A. C. Goodson (*PQ*) enters the debate on Coleridge and language in an economical and finely argued essay which, like Paul Hamilton's book, pleads for a combined recognition of historical situation and the independent life of language. Coleridge's reflections, seen across the spectrum of his prose writings, are rooted in a critique of prevailing notions of signification; they approach a modern understanding from within the preconceptions of the period. An indispensable bridge to our literary communication with the Romantics, they establish poetry as a specific exercise of linguistic strategies instead of seeing it, in the tradition of Locke, as an energetic speech. Beth Lau (*SEL*) details Coleridge's preference for 'moonlight', rather than 'mirror', as an image for the mind and human creativity: that is, his transcending of standard 'sensationalist' ideas of passivity and sense-domination in favour of the dynamic of interactive 'receiving and bestowing'. This is an unexceptional

16. *Coleridge's Religious Imagination*, by Stephen Happel. SSELRR 100. USalz. 3 vols. pp. 943. pb. np.

17. *Romantic Weather: The Climates of Coleridge and Baudelaire*, by Arden Reed. New England UP (for Brown UP). pp. xv + 338. \$27.50.

approach which encourages little in the way of fresh response when she comes to examine the Conversation poems and the poems of Imagination. Martin Bidney's assault on 'The Structure of Epiphanic Imagery' (*SIR*) also deals with most of the major poetry, but in a much more demanding manner suggested by Gaston Bachelard's work on the phenomenology of reverie. For Bidney the image-clusters that convey revelatory moments in Coleridge possess shared, unifying components of motion, shape, and texture.

Sources and influences loom fairly large in this year's Coleridge items. For example, Arnd Bohm (*ELH*), taking a cue from John Livingston Lowes, discovers good reasons for accepting Georg Foster's *Voyage Round the World* (first English translation, 1777) as a main source for 'The Ancient Mariner', including the presence of philosophic commentary on the voyage and a concern with the relationship between self and nature. Bohm is rightly sceptical about the worth of the accusations of plagiarism that have been brought against Coleridge: there is a lot more to be said for perceiving him in a hermeneutic, or interpretative, relation to such works as Foster's *Voyage*. Three critics add to the store of materials for 'Kubla Khan'. Charles De Paolo (*WC*) throws some doubt on the assumption (stemming from Lowes) that Samuel Purchas's 'Xandu' provided the topographical and historical matrix of the opening section by directing us to impressive parallels in Purchas's description of the city of Cambalu and the Khan's winter palace situated there. In Michael Grosvenor Myer's opinion (*N&Q*), Coleridge must have remembered at least the title of the popular ballad, 'The Daemon Lover', when composing the poem. The 'demon lover' passage is also the concern of Andrew Nicholson (*ES*), who detects in it a composite image of 'lover', 'wailing woman', and 'waning moon' that is virtually a summary of Gottfried Bürger's ballad, *Lenore*. The most eye-catching of Nicholson's subsequent speculations about a more general structural and thematic indebtedness is the proposal that Coleridge developed from Bürger the idea of creativity becoming destruction.

Anthony John Harding writes helpfully and at length on 'Mythopoeic Elements in "Christabel"' (*MLQ*), persuading us that the poem is best related, not to narrative or parabolic form, where Christabel becomes a 'character' or heroine, but to mythopoeisis as defined, for example, in Shelley's words, 'the creation of action according to the unchangeable forms of human nature as existing in the mind of the creator'. Seen in this way, 'Christabel' is essentially a poem about 'poetic utterance' – its power and its vulnerability to the pressures of disquiet and self-deception. There is much to be said for Jane Chambers's point (*Expl*) that the 'one red leaf' image at 'Christabel' 48–52 should be taken as a symbol of Geraldine's parasitic and fraudulent nature rather than Christabel's innocence, vitality, and faith. But can it not, more richly, signify both? In *WC* J. Robert Barth, S.J. summarizes recent critical accounts of the late poem, 'Constancy to an Ideal Object', and emphasizes how this text combines the expression of painful love-longing with belief in the triumph of art.

The collection of essays in *Byron: Wrath and Rhyme*¹⁸ falls somewhat between the two stools of scholarly and popular writing. It opens with a decidedly chatty introduction by the editor, Alan Bold, who asserts that the volume has its origins in a recognition of Byron's 'artistic triumph' rather than

18. *Byron: Wrath and Rhyme*, ed. by Alan Bold. Vision. pp. 216. £13.95.

his 'bad-dangerous' image; but then in the first article Tom Scott hardly helps Byron's standing as an artist by trying to make out that he exemplifies how 'no Scot can write anything but second-rate English'. More to the point is Philip Hobsbaum's graphic sketch of an 'anti-Romantic' Byron, the satiric Lord of Misrule sharing but far outdoing the sophisticated audacity of a group of contemporary *littérateurs* – John Herman Merivale, William Stewart Rose, John Hookham Frere – whose true forebears belong to the seventeenth, and not the eighteenth, century. In the two remaining contributions to this oddly named section on 'Rhyme and Criticism' Edwin Morgan looks at some of the varied effects of 'Voice, Tone, and Transition' in *Don Juan* and Ronald Stevenson presents a knowledgeable *jeu d'esprit* on the poet's debt to folk-song, the 'specific resonance' of his lyrics, and the treatment of his poems by musical composers.

The second half of the volume is called 'Literature and Life'. This has Jenni Calder on Byron and women, some much more illuminating pages by Geoffrey Carnall on the character of the political reformer as it emerges in a range of Byron's writerly stances, and a mapping of the nature and influence of the Byronic 'philosophy', by Walter Perrie, which concludes with the statement that its vitality comes from a unique combination of 'chivalric and heroic ideals' and the sense of 'social and personal corruption, and of the actuality of power'. The problem of Byron's 'self-dramatization' is raised by J. F. Hendry in the course of a questioning piece on 'Byron and the Cult of Personality'. But the most experimental – and to my mind easily most valuable – offering is the one from J. Drummond Bone, which fathoms certain of the rhetorical methods whereby Byron creates conceptions and configurations of 'freedom'.

The papers from the Sixth International Byron Seminar¹⁹, edited by Charles E. Robinson, are inevitably more specialized in kind. The theme of the symposium is Byron's literary relations at home and abroad. The approaches are, variously, contextual and intertextual; and the overall result is to confirm Byron's past and continuing status as a major cultural force. Among the 'home' connections, I have already commented (YW 61.267) on Michael G. Cooke's contradistinguishing of Byron and Wordsworth in terms of their favoured symbols of the sea and the rock. Scott's blending of realism and romance and portrayal of Scottish history provide the lever for Andrew Rutherford's unlocking of the background and recesses of Byron's interest in Scotland; Hazlitt's aesthetic is employed (less fruitfully) by James A. Houck to recover the problems once presented by the apparent immorality of Byron's writings; and the poet's respect for Richard Brinsley Sheridan's eloquence, wit, and mirth is Jack C. Wills's unusual quarry. Another group of essays situate Byron in continental life and letters: Erwin A. Stürzl on the circumstances of Byron's influence upon the Austrian dramatist, Franz Grillparzer; Stefan Treugutt on the mythic role Byron's poetry played in the history of Polish Romantic literature; Nina D'ĭaknova on Lermontov's use of Byron as prototype for Pecorin in *A Hero of Our Time*; and Ernest Gidey on the Byron–Madame de Staël relationship. The self-conscious Byronism of Berlioz and Schumann stands out in Alice Levine's 'Byron and the Romantic Composer', while we are introduced to Byron's portraits by Suzanne K. Hyman.

19. *Lord Byron and His Contemporaries: Essays from the Sixth International Byron Seminar*, ed. by Charles E. Robinson. AUP (1982). pp. 251. £16.95.

The question Wilfred S. Dowden almost answers is whether Byron's letters to Thomas Moore are extant after all.

In Margaret J. Howell's readable review of the presentation of Byron's plays in the nineteenth-century theatre²⁰ the fate of poetry transformed to spectacle becomes an important dimension of stage history. Despite some obvious overstatement, Daniel P. Watkins (*Criticism*) makes successful trial of the claims of Byron's drama, *The Deformed Transformed*, to be considered as an index of the poet's social and political thought during the period 1818–23. We meet here a demystifying Byron convinced that genuine change depends on discerning and assailing the 'concealed structures at society's core'. Philip J. Skerry's extremely worth-while essay in *KSJ* originates a revaluation of Byron as historical tragedian through an elegant organicist reading of a single play, *Marino Faliero*, which discloses an internal structure, or progressive unity, consisting of a series of concentric circles radiating outwards from the personal consciousness of the protagonist to a historical sphere and finally to the ambit of timelessness and eternity.

Byron's finely developed sense of irony crops up in an unexpected place when Ronald A. Schroeder (*KSJ*) shows us that the 'Addition' to the preface to *Childe Harold*, I and II contains a satire on the work's chief critic, George Ellis, whose review had appeared in the *Quarterly Review* for March 1812. Byron's preference for the dynamic representations of sculpture over pictorial scenic effects is the characteristic underlined by Bruce Haley in an *MLQ* article which tells how, in *Childe Harold*, IV, things glow into reality as they are experienced first by the poet and then, in their enhanced form, by the reader.

The shipwreck episode in Canto II of *Don Juan* is Juan's rite of passage on the sea of circumstance and his descent to the nadir of his new-found universe. This is how Andrew M. Cooper sees it in a cogent essay in *KSJ*, parts of which give an excellent introduction to the question of Byron's 'scepticism', the distinctive frame of mind that incorporates both knowing despair and hopeful affirmation. Certain similarities of detail lead Brian Tippet (*N&Q*) to suggest, for the first time, that this section of *Don Juan* shows the influence of Louis-François Jauffret's *The Travels of Rolando* (translated 1804). Byron's disparagement of Keats, from 'Some Observations Upon an Article in Blackwood's Magazine' (1820) onwards, is documented by George Cheatham (*KSJ*) so as to bring out not only Byron's allegiance to the Popean model that is the opposite of Keats's romanticism but also his awkward sense of his own fostering, against this considered preference, of a Romantic aesthetic.

We are fortunate that Jeffrey Cane Robinson saw fit to rescue Dorothy Van Ghent's manuscript on Keats²¹ from the files she left after her death in 1967. There have been few really good books published on Keats in recent years: this is certainly one of them. It is written with great personal intensity, insight, and controlled extension of method. The presiding spirits are Jung, Jane Ellen Harrison, and Joseph Campbell, but, at least in Robinson's edited version of the work, never obtrusively so: we are treated to a distinguished independent

20. *Byron Tonight*, by Margaret J. Howell. Springwood Books (1982). pp. xii + 241. £7.95.

21. *Keats: The Myth of the Hero*, by Dorothy Van Ghent, rev. and ed. by Jeffrey Cane Robinson. Princeton. pp. ix + 277. £21.70.

exploration of the major poems, and the letters to Fanny Brawne, in terms of the grounding myth of the hero's archetypal quest for experiential knowledge and self-completion, with particularly strong reference to the psychodrama of erotic fascination and (in *Hyperion* above all) the struggle for a serene maturity. It is typical of *Keats: The Myth of the Hero* that it should impress us with the questions furnished by Keats's last poem, where the Apollonian goal of progressive generative being looks in some respects strikingly like a repetition of the Dionysian compulsions, 'the tearings asunder', which the poet has apparently transcended. This, in common with so much of the book, immediately redeems our interest in the poetic figurings of Keats's mental topography, the manifest and subterranean world of his soul and soul-making. Keats is made to matter and excite again.

Two of the best essays on *Hyperion*, by Kenneth Muir and Paul Sheats, are reprinted in the Macmillan Casebook on Keats's narrative poems²², edited by John Spencer Hill, together with other such required reading as Jack Stillinger and Earl Wasserman on *The Eve of St. Agnes*. This is a wholly desirable addition to a series whose reputation as a critical source-book for students – and teachers – is justifiably high. *The Eve of St. Agnes* is shown in a new light by Beverly Fields (WC), who pursues the Philomel myth in its role as under-song of the poem, a source of the images of personal fragmentation and demonic violence which are finally, but barely, 'checked' by the narrative form. By contrast, Beth Lau, in her more general article in *KSJ*, repeats and glosses the received version of Keats's career as a movement from shapelessness to a 'successful blending of spontaneity and controlled development' in the style of the Odes, although the route by which she gets to this – by tracing Keats's possible debt to Associationism as developed from David Hartley by Alexander Gerard and Archibald Alison – is itself an interesting one.

George Yost's 'Keats's Tonal Development' (*SEL*) is a mixture of vague referential ploys and expert technical analysis of tone as single, blended, or juxtaposed. Richard E. Brantley's 'Keats's Method' (*SIR*) begins promisingly with the view that 'empiricism and grace, together, make up the experiential richness of his poetic world'; but as the article proceeds its author's hesitations, concessions, and use of ambiguous terms like 'methodistical' declare even his own discomfort with the project of trying to relate Keats's 'religion' of beauty and the heart's affections, and his scepticism too, to the tradition of evangelical or Wesleyan thought, feeling, and language. There is one textual item of general import, where Donald H. Jackson (*SB*) announces his reservations about a particular kind of 'silent' emendation of copy-text in Jack Stillinger's major edition of the *Poems*. The introduction and regularizing of line indentation detracts from the fidelity to 'final authorial intention', disturbs the reader's interpretative apprehension of the poetry, and distorts the record of the variety of Keats's texts.

Bernhard Frank (*Expl*) re-inforces our sense of how resourcefully Keats manages the unifying motif of exploration in 'On First Looking Into Chapman's Homer' – and how this imagery functions to realize the process of reading as discovery and appropriation. Toshihiko Sato's separately published article on 'Keats's "Faery's Court"' (in Japanese, *Univ. of Saga Studies in*

22. *Keats: Narrative Poems. A Selection of Critical Essays*, ed. by John Spencer Hill. Casebook. Macmillan. pp. 259. hb £14, pb £5.95.

English, 1982) recovers and expands the view that this extempore piece is no simple 'family joke' but a serious 'allegory' of the poet's confrontation with his strong precursors, Wordsworth and Coleridge, and his urge towards a position of complete independence. In a note by Thomas A. Reisner (*KSJ*) Mrs Frances Brooke's popular epistolary novel, *The History of Emily Montagu* (1769), is proposed as the source of the reference to the falls of Montmorenci (in Quebec) at ll. 85–9 of 'Sleep and Poetry'. It is Philip W. Martin's contention, in *N&Q*, that Akenside's Platonic discourse on Beauty and Truth in *The Pleasures of Imagination* (l. 271–437) lies behind 'Ode on a Grecian Urn'. This is a well-reasoned study with a justifiable conclusion, itemizing the poets' similar details of pastoral scene, lovers, and sculptural form as well as outlining the obvious thematic connection. A much longer article by Willard Spiegelman, 'Keats's "Coming Muskröse" and Shakespeare's "Profound Verdure"' (*ELH*), canvasses a fascinating but in the end overelaborate argument for understanding 'Ode to a Nightingale' as the reshaping, in 'a new form', of a somewhat unexpected antecedent text – *A Midsummer Night's Dream*. Shimon Sandbank, in *CompL*, favours a shamelessly anachronistic approach, via Pound, Rilke, and John Ashbery, as the means of saluting Keats's radical ability to 'face the object of perception objectively', without Romantic self-projection. 'Ode on a Grecian Urn' and 'Ode to Autumn' emerge, interestingly, as proto-modernistic texts.

Shelley and Byron occupy the first two chapters of Steve Ellis's study in the history of Dante's influence on English poetry²³ (it ends with Pound and Eliot). One of the more enterprising aspects of this well-executed book, and that which holds the parts together, is its revelation of different processes of partial reading, various appropriations of the same precursor text and authorial 'presence'. Thus, the response of Shelley, poet of 'freedom', to Dante constitutes an influential example of the practice of embracing the 'poetry' while discounting the 'belief'. In Byron, Dante becomes above all a form of the Satano-Promethean hero; or, at least, that is the conception of Byron's Dante that passed into currency through contemporary engagements with the English poet.

No single volume can ever of course satisfy the expectations raised by the title *Shelley Revalued*²⁴. It is clear, however, that the collection of essays from the Gregynog Conference, edited by Kelvin Everest, does make a very real contribution to the continuing re-assessment of Shelley, most obviously (as the editor suggests) in furthering recognition of that Shelley who was an intelligent artist in closest touch with the social and intellectual currents of his time. There are some big names on view, and the standard of scholarship, if not always of critical insight, is manifestly high.

The opening essay, Marilyn Butler on myth-making in the Shelley circle (YW 63.297) is followed by Joseph Raben's appreciation of Shelley's art and thought by way of a specific mythic ingredient, the fundamental trope of 'Dionysianism' from which the concept of 'matter-as-energy' reaches out to unite the poet's ideals of creativity in the individual, social, and scientific contexts. *Prometheus Unbound* provides the materials for Timothy Webb's

23. *Dante and English Poetry*, by Steve Ellis. CUP. pp. viii + 280. £20.

24. *Shelley Revalued: Essays from the Gregynog Conference*, ed. by Kelvin Everest. ULeics. pp. xiv + 234. £18.

excellent investigation of Shelley's use of a richly negative language to create the climate for moral and political revolution. Combining close reading with measured generalization, this paper culminates in a memorable profile of the poet's idealistic figurings of 'energy unquenched' and 'potential not realized', which have relevance to the making of literature as well as the making of a new world. In 'Shelley's Doubles: An Approach to "Julian and Maddalo"' Kelvin Everest finds a problematical ambivalence in Shelley's poetry, arising from the fact that it is passionately radical in its sociopolitical objectives yet operates in the idiom of the literary culture of the ruling class which is being criticized. In Julian, one of the doubles which accuse but are transcended by the poet, poetic potential is frozen within a quiescent commitment to the manner of a repressed and repressive dominant group, while the maniac represents a grim enactment of the fate of radicalism when its audience cannot understand its language. My own view is that the psychodrama and discourse of the poem are richer and more positive than such an interpretation suggests. But Everest argues his case well, and with a forceful grasp of related texts within and beyond the Shelley canon. An astute reference to Freud, for example, triggers a specially good discussion of Shelley's experience of the *Doppelgänger*.

Adonais is at the centre of two very different essays. Angela Leighton gives an account of Derrida's approach to the text but aligns herself with those critics who both respect Deconstruction and challenge it by making out a special case for the literary, as opposed to the philosophic, text. Her own deconstructionist reading of *Adonais* concludes on the optimistic note that though the method 'may seem to deprive us of the poem's ideological and religious consolations' it 'still protects and makes precious our "leisure for fiction"'. For Stuart Curran the interwoven contexts Shelley assumed as the frame for his writing – the tradition of pastoral Elegy and Keats's own poetry – open up a perspective which allows us to reconcile the view of the poem as an account of its own making and the view of it as the expression of an ontological truth, 'where there is eternity in principle, no void can exist in practice'. Desmond King-Hele gathers internal evidence to suggest that the work of Erasmus Darwin, the biologist poet, may have influenced *Queen Mab* and some later writings by Shelley, particularly where these integrate science and poetry.

In his contribution P. M. S. Dawson recalls the preconceptions by which the second generation of Romantics judged their own work and that of their contemporaries, and then goes on to reconstruct the history behind Byron's rejection of Keats before arguing that Shelley's attitude to Keats is perhaps closer to Byron's than we are normally ready to acknowledge. The records of the firms of Blackwood and Charles Ollier, together with Shelley's letters, are the basis of Charles E. Robinson's recreation of the world of early nineteenth-century publishing as it forms the context for the poet's work after 1817. John Freeman, in the remaining essay, explains ways in which the early letters, especially those composed between 1810 and 1812, can illuminate the later work by their glimpses of the evolution of Shelley's ideas and interior life.

Freeman writes also in *KSMB*, this time on Shelley's letters to his father during the period of his expulsion from Oxford and the elopement with Harriet, events which produced both the predictable conflict of wills and, on Shelley's part, attempts at reconciliation and self-justification. In 'Shelley and the Chartist Press' (*KSMB*) Bouthaina Shaaban settles a difference of opinion in Shelley scholarship by definitely proving his popularity in Chartist circles

and their routine publications. One piece of information emerging here is that the Chartists themselves commonly believed in the efficacy of poetry to aid and bring about social and political reform. Though on my reckoning the result comes just short of a knock-out, E. B. Murray (*KSJ*) does strike a very severe blow at the authority of H. Buxton Forman's text (1879) of Shelley's *Notes on Sculpture*, which is assumed to have been based on a holograph recording the poet's observations on items in the Uffizi Gallery at Florence. It now seems likely that what Forman had was a Claire Clairmont notebook and perhaps another document or two which he chose not to describe in his bibliography. Shelley editors take note.

Returning to the familiar topic of Shelley's choice of Wordsworth as a target of criticism in *Alastor*, Martin Crucefix (*EIC*) deems the poem 'a portrait in negative' of its author's belief that man must learn to embrace the powers within himself and not superstitiously uphold an awareness of a living nature beyond mind. Frederick Kirchhoff's complex discourse on the same work (*KSJ*) is well worth staying with. Intelligently continuing the long dispute over the relationship between the poet figure, the narrator, and Shelley himself, he rejects Earl Wasserman's ironist reading, whereby Shelley chooses between conflicting positions, in order to train a psychological light upon the text to pick out the lineaments of 'the amorphous, often contradictory fragments of the self of the poet' which lie hidden there. The outcome is that the characters of narrator and poet-visionary remain autonomous entities, but ones which embody, without resolving, Shelley's experience of, on the one hand, the drive to write poetry and, on the other, the need for the surety of an anterior core self.

Writing on *The Revolt of Islam* (*JEGP*), Stuart M. Sperry succeeds in discrediting the widespread idea that the poem valorizes androgyny or monosexuality: the celebration is not so much of union as 'the stairway to ever ascending levels of existence' through struggle, experience of the world, and mature sexual knowing founded on a sense of the identity of 'other'. The many allusions to *Macbeth* in *The Cenci* have been considered plagiarisms of little import; but D. Harrington-Lueker (*KSJ*) is conscious of grounds for viewing them as a deliberate means of getting the audience to compare the worlds of the two plays and so recognize more fully the paralysis of introspection and the glory of humane moral sensibility. *Prometheus Unbound* gets relatively scant attention in the journals this year, though the two relevant articles are both good. In *KSMB* there is P. H. Butter's nimble postscript on 'freedom' in Shelley, where *Prometheus* bears witness to the way the poet's hopes for a paradise on earth are qualified by his awareness that humanity faces the difficult task of self-mastery. The appeal of William H. Hildebrand's 'Naming-Day in Asia's Vale' (*KSJ*) is its alertness to the links between the drama of Asia's 'becoming' in spirituality and love and processes whereby we come to use language creatively.

In Spencer Hall's view (*KSJ*) 'Hymn to Intellectual Beauty' stands in a crucial pivotal position between Shelley's early radicalism and the profound idealism of his Italian period. Its myth of transcendent power, it is claimed, does not signify a faith in mystical revelation but a deep-seated scepticism about all pretensions to know what cannot be known, to dogmatize what must by its nature remain a mystery. In effect Hall has shifted the weight of interpretation from metaphysics to psychology and phenomenology – and to

the poetic mind's creation of supreme, natural-supernatural fictions. In *ELN* Mary A. Quinn indicates a connection between 'Ozymandias' and the reflections on ruins and time in Peacock's 'Palmyra', but she fails to make clear why she judges this Shelley poem to be a specific 'rejoinder' to Peacock rather than simply a locus of possible recall.

Apt quotations from the *Timaeus*, the *Ion*, and the *Republic* help Tracy Ware (*SEL*) to restore Platonism as a major reference point for an understanding of *A Defence of Poetry*. But did Plato's elevation of the divine intuitions of imagination furnish, as she implies, Shelley's 'great code of art'? Bryan Keith Shelley's columns on the revision of the opening paragraph of *A Defence* (*WC*) look rather to his acquaintance with Coleridge's ideas on creation and synthesis. To compare the fragmentary draft in the Bodleian with the published version is to observe a quite definite change from thinking about the mind as passive, in the manner of Hume and 'associationist' philosophers, to conceiving it as active in the Coleridgean mould.

The work of establishing, and popularizing, Clare's texts continues apace with two more handsome volumes from OUP. Eric Robinson's *John Clare's Autobiographical Writings*²⁵ prints, primarily for the general reader, the well-known *Journey Out of Essex*, the *Sketches* Clare composed for his publisher in 1821 on aspects of his upbringing and literary development, and the fragments of his unfinished autobiography recalling his later life up to his time in London society. Margaret Grainger's *The Natural History Prose Writings of John Clare*²⁶ is the first full-scale edition of these works, meticulously prepared from the manuscripts in Peterborough, Northampton, and New York. The introduction, notes, glossary, and other apparatus provide everything necessary not only for a definitive rendering of the various texts but also the reader's appreciation of Clare's very remarkable talents as an amateur naturalist in the tradition of Gilbert White. This is clearly both an outstanding scholarly achievement and a true labour of love.

Clare's natural historian's focus on detail is one of the qualities highlighted by Timothy Brownlow in his short book on *John Clare and Picturesque Landscape*²⁷. The purpose is to evaluate Clare as poet of nature by analysing his distinctive uses of, and departures from, eighteenth-century traditions. Clare, then, lowers his vision from a bird's-eye to a beetle's-eye view, renouncing 'prospect' for 'micropanorama'; he differs from a Neoclassical poet like Pope by his sensitivity to the dynamics of constant mutation; he follows Peter de Wint in respecting nature's naked loveliness, rather than dressing her to advantage; his 'taste' is one that values, not social or intellectual perception, but the eager and innocent lover's embrace of an offered plenitude. Brownlow's method and conclusions are marked by the virtue of 'basic sanity' which he finds in Clare himself; which is also to say that *John Clare and Picturesque Landscape* is an extremely limited essay. It does no justice at all to eighteenth-century writers such as Thomson and Cowper (who is simply

25. *John Clare's Autobiographical Writings*, ed. by Eric Robinson. OUP. pp. xxi + 185. £7.95.

26. *The Natural History Prose Writings of John Clare*, ed. by Margaret Grainger. Clarendon. pp. lxii + 397. £35.

27. *John Clare and Picturesque Landscape*, by Timothy Brownlow. OUP. pp. xii + 158. £15.

misrepresented); it leaves the mythopoeic dimensions of Clare's own work, and the complexities of its style and self-projections, unexplored.

The eighteenth-century background is also evoked in Rodney Stenning Edgecombe's *Theme, Embodiment and Structure in the Poetry of George Crabbe*²⁸. The merit of this thesis, however, lies in its patient and flexible practical criticism, which serves to confirm Crabbe's often-neglected success as a poetic craftsman.

2. Prose Fiction

In *SEL* Mary Laughlin Fawcett has an interesting study of *The Mysteries of Udolpho* in which she interprets the novel's fascination with revelations, and its central symbol of the bed, as indications of its deep opposition of fatherly restraint to 'the passion of the daughter'. Paul Lewis (*ELN*) gives a sound analysis of Eaton Stannard Barrett's Gothic parody, *The Heroine*, but finds that Barrett simply has not understood the 'adventurous exploration of the fantastic' which lies at the heart of the Gothic novel. In *ELWIU* (1982) Natalie Schroeder records the dogmatically conservative and antifeminist reviews which greeted the works of Regina Maria Roche, but which nevertheless failed to dissuade her from continued authorship.

Alan Bold has edited a heterogeneous collection of essays²⁹, most of which are concerned with the background to Scott's fiction. In the first essay Christopher Harvie discusses the different images of Scotland given in Scott's early and later work, and finds in the former an impression of stability and assimilation, and in the best of the latter a sombre sense of decline and general pessimism as to the well-being of Scottish society. Drawing material principally from *Marmion* and *Old Mortality*, David Hewitt argues that Scott does not neglect the contemporary for the historical, but believes the past to be organically related to the present, and to have moral and political lessons for modern man. At some length, Owen Dudley Edwards suggests that Scott's great achievement was to establish a form of history 'with its sights on totality and vitality', and that this has now also become the major aim of historians themselves. In a very loose piece, Allan Massie attributes Scott's great influence in Europe to his medievalism and to his new, more energetic conception of the uses of historical material in fiction. Iain Crichton Smith, in his diffuse but often very acute essay on Scott's narrative verse, argues that the virtue of this poetry lies in its actualizing of surface materials for the reader and its novelistic command of pace and story-telling. W. F. H. Nicolaisen assesses Scott's links with the native folk-traditions of Scotland, and perceives a conflict in his work between his desires both to maintain the authenticity of his ballad materials and also, more academically, to determine a definitive text for them. Graham Tulloch thoroughly demonstrates that Scott does not develop merely one variety of Scots for his characters, but a whole range of Scots dialects appropriate to a range of different classes and circumstances. Francis Russell Hart's congested piece covers a dizzyingly wide variety of material in

28. *Theme, Embodiment and Structure in the Poetry of George Crabbe*, by Rodney Stenning Edgecombe. *SSELRR* 37:2. USalz. pp. 285. pb.

29. *Sir Walter Scott: The Long-Forgotten Melody*, ed. by Alan Bold. Vision. pp. 224. £13.95.

its presentation of the role of adventure in Scott's novels. Robert Giddings has a modest, interesting essay on the nineteenth-century fate of those of Scott's novels, especially *Ivanhoe*, which were adapted as opera, and judges their popularity to derive from their appeal to the taste for medievalism and to new Romantic feelings about Scotland.

Harry E. Shaw's book is entirely superior³⁰. It is most lucid and cogently argued and gives an excellent analysis of historical fiction as a genre, though it is slightly less substantial about the novels of Scott himself. Shaw points appositely to the great difficulty of discovering any single vision that is shared by all historical novels. He then defines what he calls 'history as pastoral' (where the past is employed as a kind of metaphor for comments on the present) and 'history as a source of drama' (where history mainly provides texture in the service of very broad or 'timeless' concerns). Shaw follows this with an excellent comparative survey of the uses of history as a subject, arguing convincingly for the failure of George Eliot's historical symbolism in *Romola* but the great success of *War and Peace*, achieved exactly because of Tolstoy's sense of the difficulty of connecting together the different levels of experience of which history is composed. He concludes with a thoughtful discussion of some of the problems of characterization in Scott, suggesting that Scott's shifting of primary interest from the individual and towards the social enables a new and fruitful concentration on 'that area of human experience where history is most likely to reveal its influence – on the forces that bind together individuals into historically distinctive societies'. Shaw next analyses the heroes of several of Scott's books and finds that in their 'disjunctive' use in *Quentin Durward* and *The Fortunes of Nigel*, the heroes are instrumental, used to frame and illuminate the central topics of the novel but not to embody them; in their 'conjunctive' use in *Waverley* and *Old Mortality*, on the other hand, the heroes are brilliantly employed as the incarnations of certain historical problems or processes. Finally, Shaw addresses himself to what he sees as the basic difficulty of all historical fiction, its inability to represent simultaneously all levels of human generality, in studies of *The Bride of Lammermoor* (which 'expresses a complex of personal emotions with less historical mediation than any other of Scott's works') and *The Heart of Midlothian* ('a great but disunified novel'). The major virtue of Shaw's work is the firmness of his grasp of the patterns and ethos of the historical novel; in terms of Scott, he is best in his discussions of character.

Susan Morgan (*ELH*) offers a dense, clever, feminist revision of the role of women in Scott's novels; she argues that the female protagonists in Scott, especially Jeanie Deans, do not represent any feeble or passive alternative to heroic action, but instead a 'mediating vision' that alone can encourage the movement from adventure story into history and from myth into actual experience. In *SIR* John Henry Raleigh indicates many similarities between *Ivanhoe* and Joyce's *Ulysses*, and suggests that the later book drew on the earlier one both for its Homeric and Shakespearean allusiveness and for its sympathetic handling of the Jews.

Jan Fergus's neatly organized but unsearching study of Jane Austen's early novels³¹ argues the case for Jane Austen as an eighteenth-century didact,

30. *The Forms of Historical Fiction*, by Harry E. Shaw. CornU. pp. 257. \$25.

31. *Jane Austen and the Didactic Novel*, by Jan Fergus. Macmillan. pp. 162. £20.

drawing upon but transcending the stratagems of her predecessors, and with the firm intention of propounding a conservative ethical and social creed. Its interest is in its lucid comparisons between earlier writers and Jane Austen; its comments on the fiction itself, while sound, tend to overstate their case, and add little to our sense of the richness of Jane Austen's achievement. Fergus's chapter on *Northanger Abbey* demonstrates the thinner texture of this novel, in terms both of Catherine Morland's character and of the social world in which she is placed, and treats the novel thoughtfully instead as a study in the manipulations of literary convention. Fergus then gives a rather orthodox account of *Sense and Sensibility*, asserting its aim as the education and forming of judgement, and finding within it signs of a Jane Austen exuberantly testing out the formal possibilities of high symmetry. A first long chapter on *Pride and Prejudice*, treated as central in the *oeuvre*, comments on its technical and pedagogic advances on, and its subtlety compared with, Fanny Burney's *Cecilia* and Richardson's *Sir Charles Grandison*. A further chapter analyses the elaborate structure of *Pride and Prejudice* and its use of linear irony, and explains both as developments of Jane Austen's didactic urge. A final chapter very briefly discusses the later novels.

Margaret Kirkham's study of Jane Austen³² is characteristic of much new writing on the novelist in that it brings forward interesting material on the background of her period, but does not manage to use this to good critical effect in analyses of the novels themselves. It is, however, a sound piece of work, and has illuminating comments on some of the feminist controversies of the Romantic era. In the first section of her book, Margaret Kirkham points cogently to threads of female, particularly moral, interest in fiction and polemical writing previous to Jane Austen, paying due attention to Richardson, Fanny Burney, Maria Edgeworth, and Mary Wollstonecraft, and argues that the mere fact of authorship was itself a feminist act. Kirkham's second section discusses the uneasy and oblique critical reception of Jane Austen's novels, and stresses the hidden antipathies which may, at least partly, account for this half-heartedness. In her third section, Kirkham gives brief and often slight readings of the early novels, in the light of her assertion that the heroines of these books, though not 'self-conscious' feminists, are nevertheless sharp exemplars of the argument that women have the same moral quality as men, and ought therefore to share equal status and to have the chance of accepting responsibility for their own conduct. Section four contains an acute study especially of irony and of theatrical allusion in *Mansfield Park* (certainly the most thought-provoking piece in the book), a following-through of some of these matters in a discussion of *Emma* as a work in which the protagonist comes eventually to learn her responsibilities towards her own sex, and an indication of Jane Austen's continuing need for literary allusion in her treatment of feminist questions in *Persuasion* and *Sanditon*. A postscript argues convincingly against any view of Jane Austen as at all disengaged from feminist controversy or from other matters of heated debate during her lifetime.

LeRoy W. Smith's book³³ is very thoroughly researched and has some fresh

32. *Jane Austen: Feminism and Fiction*, by Margaret Kirkham. Harvester. pp. 187. £18.95.

33. *Jane Austen and the Drama of Woman*, by LeRoy W. Smith. Macmillan. pp. 206. £20.

material concerning the problems facing a woman novelist during Jane Austen's period, but in the end, like Margaret Kirkham's, it gives a disappointingly reductive view of the *oeuvre*. Smith begins with a survey of the themes of Jane Austen's novels and a comparison between her and other women writers. He finds, unarguably, that the aim of Jane Austen's books is to define a proper role for women which pays heed both to their need for individual fulfilment and the requirements of the society in which they live, and that her notions are, though subtly and powerfully expressed, resolutely unrevolutionary in tenor. Smith then has a good discussion of Jane Austen's early writings in which he contrasts the thinness of the female triumph achieved in 'Lady Susan' with the fuller recognition of a woman's true worth in *Northanger Abbey*. There follows an overwrought analysis of *Sense and Sensibility* as a document of the 'sexual and emotional vulnerability of women in a patriarchal society'. *Pride and Prejudice* is treated much more convincingly as a study of marriage and of the social and personal criteria for its success. *Mansfield Park* offers itself naturally to Smith's interest, and he interprets it thoughtfully as the study of a society in decline, and one in which women in particular need to remain free and to preserve a degree of order by some 'commitment to action'. Smith has a schematic view of *Emma*, presented as a work in which a woman of power resists her female role because she considers it to be inferior, until eventually she finds a man who will respect her sex as she does his. The rigidity of Smith's approach is especially evident in his chapter on *Persuasion*, which he sees improbably as a handling of 'the obstacles to intimacy caused by sexual stereotyping'.

In *MLQ* John Halperin gives an interesting and substantial reading of *Mansfield Park* which pays due attention to the book's gravity of tone and suggests that much of its weight comes from a close relationship between Fanny's views and those of her creator. In *TSWL* Halperin also has a brief and properly appreciative study of *Sanditon*, which he interprets as an attack on Romantic falsity. Judy Van Sickle Johnson (*NCF*) has a subtle and finely done piece on *Persuasion* in which she notes the contributions made by the novel's use of glances, blushes, and things unspoken to its new, more powerful rendition of romantic love and physical tenderness. Also in *NCF* Deborah Kaplan has an excellent study of the imagery of authority in *Sense and Sensibility*, a book which she sees as an exploration of the possibilities for female assertiveness in a world largely organized for the benefit of men. Gene Koppel (*SoRA*, 1982) argues that frustration and discontent are an important part of our aesthetic response to *Mansfield Park*, and that the central theme of the book (the 'essential contingency of human life') *per se* must frustrate any desire for a conclusion to appear inevitable. In *ES* Kenneth L. Moler offers orthodox support for a view of Fanny, in *Mansfield Park*, as a figure of central health and strength. Karen Newman (*ELH*) studies the endings of Jane Austen's novels, shows them to be regularly subverted by self-consciousness and parody, and interprets this as the writer's way of pointing to the differences between literary expectations and the realities of social life.

In *ESA* (1982) Patricia Morris neatly demonstrates the falseness of Hogg's claim that he was himself the originator of *Blackwood's*. David Oakleaf (*SSL*) has a nice study of the double perspective of the *Confessions*, which he sees as Hogg's way of insisting upon the uncertainties of our judgement. Most of the writing about Hogg this year has, however, appeared in a special number of

ScLJ. Ian Campbell points to the almost folkish, oral influence of the Bible upon Hogg, and shows to what good effect this was put in the *Confessions*. David Groves studies Hogg's 'Singular Dream', a short story of 1820, and indicates how much of its material was later reworked in the *Confessions*. Gillian H. Hughes surveys Hogg's periodical work, which she finds to be less metropolitan than one might expect and instead to veer towards a 'decidedly rural' perspective. Douglas S. Mack examines the sources of the material in Hogg's *Familiar Anecdotes of Sir Walter Scott* which most incensed Lockhart, but finds no certainty as to their trustworthiness. Elaine R. Petrie discusses Hogg's use of his family as a source of traditional materials and also the importance that Bible learning by rote had for his work.

Betty T. Bennett's superb edition of the letters of Mary Wollstonecraft Shelley continues with a second volume³⁴, covering the years from 1827 to 1840. It is immaculately produced and very comprehensively and usefully annotated; it is certain to become the standard edition of these letters, and is a work of the greatest interest not only for those especially concerned with Mary Shelley herself, but also for anyone who wishes to come to terms with the intellectual life of this period.

In *L&H* Paul O'Flinn attributes the enduring appeal of *Frankenstein* to its intimacy with the central tensions and problems of an industrial society, and finds that these have generally been diminished or removed in film versions of the novel.

James D. Mulvihill (*NCF*) thoughtfully studies the ferment of discussion, especially as to ideas of progress, in Peacock's *Crotchet Castle*, and indicates that, while the novelist seems to draw together these diverse opinions into a harmonious blend of 'feudal solidarity and enlightened reform', he also manages to retain a genuine sense of controversy and dramatic vitality.

3. Prose

Daniel Green's *Great Cobbett: The Noblest Agitator*³⁵ is the second substantial biography of Cobbett in two years. Without the scholarly ambition of Spater's *William Cobbett: The Poor Man's Friend* (YW 63.305), the distinctiveness of this biography is that it discusses Cobbett's 'Tory period at greater length than is customary' and pays great attention to his political education in order to study how Cobbett became 'the father of Reform'. This is a lucid and energetic biography which rehearses available evidence rather than offering fresh material to support the Cobbett it produces.

Raymond Williams's *Cobbett*³⁶, a much briefer book, is also a much more thoughtful one. Committed to showing the connections between Cobbett's history and our own, Professor Williams organizes his argument, after an opening chapter which explores the ways Cobbett's life may be constructed, into two chapters. The first of these centres on three themes: poverty, labour, and prosperity; liberty and democracy; education and the Press. A fourth theme, 'the rural economy in its relations both to developing industrialism and

34. *The Letters of Mary Wollstonecraft Shelley*, Vol. II, ed. by Betty T. Bennett. JHU. pp. lii + 360. £24.85.

35. *Great Cobbett: The Noblest Agitator*, by Daniel Green. H&S. pp. 496. £12.95.

36. *Cobbett*, by Raymond Williams. Past Masters. OUP. pp. 89. pb £1.75.

to the capitalist system and state', is the subject of the other chapter. The best part of the book centres on Cobbett's writings on, and relation with, 'Old' and 'New' England. In 'William Cobbett's Journalism for the Lower Orders' (VPR, 1982), an interesting argument on a neglected topic, Lynne Lemrow examines Cobbett's implementation of a style of writing uniquely suited to a newly literate labouring class.

In the only item on Mary Wollstonecraft's prose, 'Mary Wollstonecraft and Mr. Cresswick' (PQ), Moira Ferguson searches for the identity of the man whose name appears on the title page of *The Female Anthology*, which Wollstonecraft completed. His identity established – he was an actor and teacher of elocution – attention is given to elocution in the education of females and the influence – minimal – of Mr Cresswick on the anthology.

The title of Claude A. Prance's book, *Companion to Charles Lamb: A Guide to People and Places, 1760–1847*³⁷, aptly summarizes its contents. In dictionary format, there are brief biographical details of the people Charles and Mary knew, and of most of the actors and actresses Charles mentions in his writings. Also included are such miscellanea as: places and organizations with which his name has been associated (e.g. South Sea House; Charles Lamb Society); literary histories that refer to Lamb; and memorials to him. Noted as well are Lamb's editors, illustrators of his works, and details of books about him. The book might be subtitled 'Everything one wanted to know about Lamb . . .'

There are two biographies on Lamb. The more substantial of the two, Winifred F. Courtney's *Young Charles Lamb, 1775–1802*³⁸, is an intelligent and enthusiastic work which places him in the context of what used to be called 'his times'. The most interesting part, devoted to Lamb's work for *The Albion*, shows that he was not the apolitical figure he often claimed to be. David Cecil's *A Portrait of Charles Lamb*³⁹ is a very well-illustrated biography which seems directed to the general reader. Although some brief account is given of his works, especially the 'Elia' essays, the focus of attention is upon the author's life which is lovingly presented.

There is an enormous – and perhaps unbridgeable – gap between the Lamb of Mrs Courtney and Lord David Cecil and the Lamb of Gerald Monsman whose deconstructionist book will appear next year. In 'Charles Lamb's Art of Autobiography' (ELH), part of the forthcoming book, Professor Monsman argues that Lamb's life 'contains an irresolvable conflict between the memory of his vigil close to his mother's dead body and that innocence he desperately desires'. Showing how that conflict is inscribed in the language and personae of Lamb's writings, Professor Monsman explains the essentially autobiographical nature of Lamb's apparently non-autobiographical work: 'If introspection is not to result in the story of his guilt bestowing a public shame, Lamb's inner impulses must be projected not as a narrative action, a story, but rather as a character, a persona revealed in the familiar details of daily life.'

37. *Companion to Charles Lamb: A Guide to People and Places, 1760–1847*, by Claude A. Prance. Mansell. pp. x + 392. £18.50.

38. *Young Charles Lamb, 1775–1802*, by Winifred F. Courtney. Constable (1982). pp. xviii + 410. £25.

39. *A Portrait of Charles Lamb*, by David Cecil. Constable. pp. 192. £9.95.

The notable contributions in *ChLB* are as follows: Mary R. Wedd, in 'Lamb as Critic of Wordsworth', describes in detail the literary and personal relationship of the two writers and their mutual influence; Janet Ruth Heller, in 'Charles Lamb and the Reader of Drama', proposes that the argument of 'On the Tragedies of Shakespeare' are 'consistent with Lamb's overall approach to reading literature', and that many of his conclusions anticipate those of a number of important theoreticians about the viewer's experience of film; and in 'The Two Faces of the *London Magazine*', Joel Haefner argues that we can find the source for Lamb's 'antithetical manner' in the nature of the *London Magazine* which blurred the distinction between 'rational' literature and 'creative' literature. Rehearsing the early history and character of the journal, Professor Haefner offers a most useful and informative argument.

One chapter of James A. Davies's *John Forster: A Literary Biography*⁴⁰ is devoted to Forster's relationship with Lamb. Dr Davies documents Lamb's influence on his younger friend's reviewing.

David Bromwich's *Hazlitt: The Mind of a Critic*⁴¹ is an important contribution not only to Hazlitt studies but also to our understanding of Romanticism: 'What counts as romantic if Hazlitt counts will be historical rather than apocalyptic; will value language centrally, but language for its use by a community; and will esteem genius as it typifies what may occur in all communication, where our sympathies and powers are in question.' The two opening chapters are devoted to the *Essay on Human Action* and other early writings in the conviction, first articulated by Hazlitt himself, that his early writings explain all the rest. Later chapters deal with Hazlitt's antiprofessional view of both art and criticism, his concern with expression, his rhetorical power, and his own ideas about two rival conceptions of rhetorical power, and the character of the essays in which he most strikingly reforms the 'egotistical sublime'.

The most interesting of the other recent items on Hazlitt is Jonathon Cook's 'Hazlitt: Criticism and Ideology'⁴², which argues that Hazlitt, an oppositional force to Burke, belongs centrally to what has come to be known as the 'Culture and Society' tradition. Describing Hazlitt's distinctive understanding of his own society, Dr Cook engages with the relationship of Hazlitt's politics to the forms of his literary production. In 'Hazlitt and Poussin' (*KSMB*, 1981) Richard Verdi informatively charts the history of Hazlitt's response to the painter. James A. Houck's 'Byron and William Hazlitt'⁴³, traces their literary relationship, demonstrating how Hazlitt slowly began to acknowledge a major poet whom he had at first thought significantly flawed and how his remarks on Byron illuminate certain of the critic's important theoretical positions. There are two *N&Q* items: in 'Three Notes on Howe's Edition of Hazlitt: Paine, Poison and Campbell', the indefatigable Stanley Jones identifies the source of an unattributed quotation in Howe and amends two of his notes; and in 'An

40. *John Forster: A Literary Biography*, by James A. Davies. ULeics. pp. x + 318. £25.

41. *Hazlitt: The Mind of a Critic*, by David Bromwich. OUP. pp. xviii + 450. £19.50.

42. *Romanticism and Ideology: Studies in English Writing, 1765-1830*, ed. by David Aers, Jonathon Cook, and David Punter. RKP (1981). pp. 194. pb £7.95.

43. *Lord Byron and His Contemporaries: Essays from the Sixth International Byron Seminar*, ed. by Charles E. Robinson. AUP (1982). pp. 251. £16.95.

Allusion in Hazlitt', R. J. Dingley names Mary Shelley's *The Last Man* as the source of a sentiment in 'On a Sun-Dial'.

In the rather episodic argument of *De Quincey, Wordsworth and the Art of Prose*⁴⁴, D. D. Devlin attempts to describe the nature of the influence Wordsworth exercised over De Quincey. Particular attention is paid to 'the spots of time' and to the writers' conception of language: 'Language for Wordsworth is a power. For De Quincey language as incarnation leads to power, *is* power; and Wordsworth's insight gives him his central critical idea of the literature of power.' The argument ends with a detailed account of 'The English Mail Coach' and a mapping of De Quincey's identity as a prose writer and his difference from his predecessors and contemporaries. The relationship of Wordsworth and De Quincey is also the starting-point of John C. Whale's 'De Quincey's Anarchic Moments' (*EIC*). Wordsworth's celebration of the 'fruitful link between past, present and future' is not shared by De Quincey who sees that 'the powers of the individual consciousness' can be 'anarchic and destructive'. Not fully integrated with this argument is an interesting discussion on the differences between 'presentation and explanation' in De Quincey's autobiographical writings. In 'De Quincey and the Dilemma of Romantic Autobiography' (*DR*, 1982) Robert L. Platzner sees De Quincey as a 'maimed Romantic' whose various attempts at self-writing show 'his failure to resolve, in narrative terms, the dilemmas that time, loss, and consciousness itself placed before him'. The history of the word 'palimpsest' is very briefly and interestingly described by Thomas A. Reisner in 'De Quincey's Palimpsest Reconsidered' (*MLS*, 1982).

There are two books centred on periodicals. *British Literary Magazines: The Romantic Age, 1789-1836*⁴⁵, edited by Alvin Sullivan is the second of a four-volume reference guide. The volume includes eighty-four titles in alphabetical order ranging from the well known (*London Magazine* and *Westminster Review*) to the obscure (*The Cabinet Magazine* and *The Cambrian Quarterly*). Each magazine is accorded a useful essay, publication details, and sources of further information. The publication history includes magazine title(s), volume and issue data, frequency of publication, publishers, and editors. Among the four appendixes is a very useful 'Chronology of Social and Literary Events and British Literary Magazines, 1789-1836'. Perhaps the only disappointment in a very useful book is the relatively brief introduction by John O. Hayden.

Peter F. Morgan's *Literary Critics and Reviewers in Early 19th-Century Britain*⁴⁶ is a useful survey of the literary criticism of a number of important writers, which appeared in three major periodicals, *The Edinburgh Review*, *The Quarterly Review*, and *The Westminster Review*. The critics are Jeffrey, Carlyle, Scott, Southey, Crocker, Lockhart, and J. S. Mill. Particular attention is given to how the context, the review, made the literary criticism 'especially available and significant to contemporaries, as well as thoroughly influencing the mode of presentation and style'.

44. *De Quincey, Wordsworth and the Art of Prose*, by D. D. Devlin. Macmillan. pp. viii + 132. £20.

45. *British Literary Magazines: The Romantic Age, 1789-1836*, ed. by Alvin Sullivan. Greenwood. pp. xxv + 491. £53.95.

46. *Literary Critics and Reviewers in Early 19th-Century Britain*, by Peter F. Morgan. CH. pp. xv + 181. £14.95.

The Nineteenth Century: Victorian Period

MARION SHAW, OWEN KNOWLES, LAUREL BRAKE
and JAMES FOWLER

This chapter is arranged as follows: 1. Verse, by Marion Shaw; 2. The Novel, by Owen Knowles; 3. Prose, by Laurel Brake; 4. Drama, by James Fowler. A comprehensive bibliography appears in *VS*, annotated guides in *VP* and *SEL*, and specialist lists in *VPR*, *BIS*, *PSt*, and *NCTR*.

1. Verse

In a year when general studies seem to be very scarce, two important volumes appeared too late to be included in this year's review and will be reserved for next year's: they are Pauline Fletcher's *Gardens and Grim Ravines: The Language of Landscape in Victorian Poetry*¹ and Isobel Armstrong's *Language as Living Form in Nineteenth-century Poetry*². Arnold receives scant attention as a poet in the journals this year (although *Crit I* devotes most of its March number to him as a critic and educationalist) with only two articles in *VP*. Paul Zietlow argues in 'Heard but Unheeded: The Songs of Callicles in Matthew Arnold's *Empedocles on Etna*' that Callicles's songs, which have been disregarded by critics, are likewise disregarded by Empedocles because although they express a wholesome view of life, they do so in an ancient and outmoded form, derived from Pindar's Odes, which has no power to soothe him. In 'A New Direction for "The Strayed Reveller"', Andrew Hickman claims that most critics have misunderstood Arnold's purpose in this poem which he wrote after reading Keats's letters and which distinguishes between those, like the Gods, who only 'see' the pains of life and can remain detached from them, and those who 'sing' about them and who pay the price of their greater sensibilities in despondency.

Not many collections of the poems of Elizabeth Barrett Browning have been published this century. Malcolm Hicks who edits *Selected Poems*³ reminds us in a slightly grudging introduction how popular Elizabeth once was and how,

1. *Gardens and Grim Ravines: The Language of Landscape in Victorian Poetry*, by Pauline Fletcher. Princeton UP. £23.90.

2. *Language as Living Form in Nineteenth-century Poetry*, by Isobel Armstrong. Harvester. pp. 240. £25.

3. *Elizabeth Barrett Browning: Selected Poems*, ed. by Malcolm Hicks. Carcanet. pp. 119. £3.25.

on balance, unmerited is the modern neglect of her poetry. However, this attempt by Carcanet to set the record straight does not square up to its task; the size is too small to bring before a by now quite interested audience a decent sample of poems not otherwise in print. It is more the kind of pretty little pocket selection of an extremely well-known and readily available poet than a serious introduction to an undervalued one. The mere twenty items (though, to be fair, some – ‘Lady Geraldine’s Courtship’, for example – are moderately long) Malcolm Hicks has chosen represent a tour through Elizabeth’s highly productive life from her sentimental and overwrought early poems, such as ‘The Battle of Marathon’, to the ‘improved exercise of passion and satirical intelligence’ of her maturity in ‘Amy’s Cruelty’ and ‘Bianca Among the Nightingales’. Apart from stressing this development Hicks’s introduction does not discuss the poetry with much precision or vitality but relies instead on generalizations which are unhelpful and sometimes irritating: ‘How well, here, Elizabeth exploits her womanly instincts’, for example, or ‘that exhilarating, yet assured, fluidity of conception with expression to match’.

Mother-love, or the lack of it, is a theme in Victorian poetry in which critics are becoming increasingly interested. Aurora Leigh’s mother died when she was four and this ‘abandonment’ leads the heroine of Elizabeth Barrett Browning’s poem to ‘reject her femininity, to adopt a male view of women’s inferiority, and to lose her self-esteem as a serious artist’. This is the debatable view (surely Aurora’s estimation of herself as a poet is high, and her regard for Marian a feminist one?) of Virginia V. Steinmetz who, in ‘Images of “Mother-Want” in Elizabeth Barrett Browning’s *Aurora Leigh*’ (VP), discusses the imagery of insatiableness, envy, and loss which dominates Aurora’s relationship with others, including even the final reconciliation with Romney. George Monteiro has a brief article in *BSN* (1982) on ‘The Presence of Camoës in Elizabeth Barrett Browning’s *Sonnets from the Portuguese*’.

Robert Browning receives the most attention of any Victorian poet this year which, to begin with, has seen the publication of the first volume of the Oxford English Text edition of his poems⁴, this being the third such scholarly edition in recent years (the Baylor–Ohio and the Penguin being the other two). In a general introduction, one of the Clarendon editors, Ian Jack, tells us that the project has been more than twenty-five years in preparation:

One of the principal reasons for the long delay has been the announcement and then the gradual appearance of the Ohio edition, of which four volumes have been published between 1969 and the time of writing. If it had proved a success I should have turned to other undertakings with a mixture of regret and relief, but in fact it has been, by common consent, the least satisfactory of all ambitious editions of our poets.

Readers who wish to follow what has obviously become a bitter case of editorial frustration and rivalry should read the harsh attack on the Clarendon Browning by Park Honan (who is on the editorial board of the Ohio Browning) and the rejoinder by Ian Jack and his co-editor Margaret Smith in *BSN*, Vol. 13, Nos. 2 and 3. This first volume of the Oxford edition is an expansive and

4. *The Poetical Works of Robert Browning*. Vol. I, ed. by Ian Jack and Margaret Smith. Clarendon. pp. xxvii + 543. £45.

leisured production which serves the early Browning well. It contains *Pauline* and *Paracelsus*; Volume II will contain *Strafford* and *Sordello*. In the case of *Pauline*, the editors have taken the revised text of 1888 as their copy-text which they set out on recto pages; the text of 1833, when the poem was first published (no manuscripts survive), is printed opposite on verso pages for comparison. The textual notes include all substantive variants and the more significant variants in accidentals; these are printed below the 1833 text. The annotations to the poem, which include J. S. Mill's comments on the review-copy sent to him by W. J. Fox, elucidations of obscure passages, and indications where Browning appears to be echoing earlier writers, are printed beneath the 1888 text. So with great ease the reader can see the evolution of the poem over fifty years and also some of the forces and pressures which helped create it and caused its subsequent modifications. There is also an introduction to the poem which discusses the circumstances of the poem's composition, Browning's attitude towards it once written, and the critical attention it has received. A similar procedure is adopted for *Paracelsus* except that a transcript of the manuscript is printed rather than the first edition for comparison with the edition of 1888 'because the first edition (1835) radically alters the punctuation, and hence the tone and pace of the poem'. Four appendixes give Browning's prefaces to the editions of 1868 and 1888, his alterations of *Pauline* in the 'Mill' and Rylands copies, his preface to the first edition of *Paracelsus*, and the variants from the annotated copy of *Paracelsus* at Yale. Appendix E gives five poems Browning published in the *Monthly Repository* between October 1834 and May 1836, and Appendix F includes nine poems written by him as an adolescent but never published.

In *Robert Browning as a Religious Poet: An Annotated Bibliography of the Criticism*⁵ Vincent P. Anderson has performed an arduous and useful task born out of his realization while researching 'Bishop Blougram's Apology' of the wealth of criticism relating to Browning's religious poetry. The result of his efforts is a chronological listing of 'about 600 items' of material (books, articles, and essays) published from 1833 to 1980. In each case the item listed is accompanied by a description and sometimes an evaluation, a synopsis of its argument, and usually a central quotation, or several quotations if it is a book. There is also a section which lists dissertations of Browning as a religious poet. Anderson includes an introduction to his bibliography in which he summarizes, in four chronological sections corresponding roughly to shifts in critical response, the evolution of Browning's reputation as a religious poet. His poetry was considered obscurely clever in the early days, it then lost its status as art around 1880 and became elevated to 'a series of poetic sermons', and during the twentieth century has been acclaimed for its 'modernity': 'his Victorian qualities fade and his pre-modern and modern qualities emerge to replace them'. As is obvious from the amount of criticism Browning has received in this year alone, he has become of all the Victorians the poet most amenable not just to modern views on religion but to modern and modernist critical approaches from Leavis to Derrida.

This makes for difficulty; in particular Browning's dramatic monologues invite the kind of analysis given by E. Warwick Slinn in *Browning and the*

5. *Robert Browning as a Religious Poet: An Annotated Bibliography of the Criticism*, by Vincent P. Anderson. Whitston. pp. v + 325. \$25.

*Fictions of Identity*⁶ in which the premise is that Browning's poetry is complex and deeply ironic requiring a commensurate complexity of critical response from the reader who is 'not so much outside the poem as inside it, caught in a dynamic interaction of three perspectives – poet, persona and reader – which is held together through the essentially ironic nexus of subjective processes'. This is an approach pioneered by Robert Langbaum in *The Poetry of Experience* (1963) and Slinn pays tribute to this influential work but claims that although Langbaum stresses the potential discrepancy or disequilibrium between immediate experience and its subsequent analysis, he does not stress sufficiently this irony within the act of experience itself. Slinn aims to supply this deficiency by showing how the monologues dramatize 'a shaping activity', the way in which their speakers construct themselves as subjects. In particular, the monologues 'formalize the way men use language of a self-reflexive process'. Put simply, which Slinn's book does not in the least do, the speakers reveal and betray themselves by what they say and how they say it. They also cast doubt on the authenticity of the experiences they recount because they unconsciously impose fictive interpretations on them. This is the process the poems dramatize. Thus in *Pippa Passes*, the delusion of the characters is exposed through ironic juxtapositions and mixed perspectives and as a result Pippa's 'Passing' is shown as irredeemably ambiguous, both 'appalling because of its endless futility and comforting because of its predictable security'. In similar terms Professor Slinn discusses *The Ring and the Book* and *Fifine at the Fair* as well as the famous shorter monologues, and in 'The Self as Subject', his eighth and last chapter, he summarizes his argument with an analysis of 'Childe Roland . . .' in which the protagonist typifies Browning's speakers by being caught in 'an ironic conflict between his sense of fate . . . imposing itself from without and the unacknowledged projection of his own interpretations from within'. In a sense, this, like the whole book, states the obvious and yet in Professor Slinn's words it becomes unobvious, even obscure. His style is dense (early Browningsese, one could say) and not much new is being said, but it is being said with unnecessary prolixity and convolution. Incidentally, Professor Slinn contributes a review-article (*BSN*, 1982) on Herbert F. Tucker Jr's *Browning's Beginnings: The Art of Disclosure*⁷ in which he opines that although Tucker's is a valuable study of the early poems it offers no challenge to Langbaum's *The Poetry of Experience* on the mature works.

Browning is better served, or at least more fully served, than any of his contemporaries as far as the journals are concerned. The three which bear his name – *BIS*, *SBHC*, *BSN* – cover a wide range of topics and offer different perspectives, especially since 1982 when *BSN* came under new editorship (an Oxford–Southampton team) which promises 'more reviews, more contemporary critical approaches, more on Browning's predecessors' and appears to be offering itself as an alternative 'view' to the more traditional Baylor-based *SBHC*.

The dispersal at the famous sale at Sotheby's in May 1913 of the Brownings' books and manuscripts effectively spread Browning material all over the

6. *Browning and the Fictions of Identity*, by E. Warwick Slinn. Macmillan (1982). pp. xi + 173. £15.

7. *Browning's Beginnings: The Art of Disclosure*, by Herbert F. Tucker Jr. UMin (1980). \$22.50.

world. Reconstructing their library from these scattered sources has seemed to be an impossible task yet one which Philip Kelley and Betty A. Coley have accomplished. The resulting volume⁸ is amply and enthusiastically summarized and reviewed by Edward Guiliano in “‘And Into the Midnight We Galloped Abreast’: Reconstructing the Brownings’ Library and Possessions’ (*SBHC*). A clutch of articles dealing with historical and contemporary allusions in Browning’s poetry includes John Coates’s “‘How It Strikes a Contemporary” and the Spain of Cervantes’ (*SBHC*) in which he suggests that Browning’s use of his knowledge of Imperial Spain during the early seventeenth century, the time of Cervantes, ‘colours the atmosphere of “How It Strikes a Contemporary” and . . . deepens its meaning’ by its evocation of the integrity, loyalty, and spirituality of Cervantes who becomes an image of the ideal poet. Also in this number of *SBHC* Mary Louise Albrecht gives a detailed account of ‘The Palaces and Art Objects in “The Statue and the Bust”’. In ‘Molinism: “Fact with Fancy”; Heresy with Truth’ (*VP*) Rita Maria Verbrugge tells us that Browning refers to Molinism more than thirty times in *The Ring and the Book* and that critics have misunderstood these references which are not to the heretic Miguel de Molinos but to the doctrines of grace and free will elaborated by the Jesuit Luis de Molina, a far more prominent figure in Catholic theology whose confusion with Molinos adds import to Browning’s complex understanding of what constitutes truth. And in “‘My Last Duchess” and *The Duchess of Malfi*’ (*SBHC*) Barbara J. Baines points to the striking analogies between Browning’s and Webster’s women who are associated with nature and natural law in opposition to masculine authority and pride.

In ‘Robert Browning’s Climactic Hebraic Connections with Emma Lazarus and Emily Harris’ (*SBHC*, 1982) Arnold Cheskin discusses Browning’s life-long interest in Hebraism culminating in the 1880s with his contacts with the Jewish novelist Emily Harris and the Jewish American poet Emma Lazarus and surfacing in poems such as *Jocoseria* and *Ferishtah’s Fancies*.

Three articles discuss Browning in relation to his contemporaries. In ‘Certainty of Experience. Dickens, with reference to Browning, 1833–1864’ (*BSN*, 1982) Alasdair McKerrell invokes the heroines of *Little Dorrit* and *Our Mutual Friend* as ‘proofs of God [and] that grace exists’, images of perfection that Browning’s philosophy does not allow because ‘perfected being, constantly perceiving God’s truth correctly, is contrary to God’s intention’. In ‘Browning’s Only Allusion to Pugin: The Opening Lines of *Bishop Blougram’s Apology*’ (*VP*) Margaret Belcher attempts to prove that Browning knew of Pugin’s life and work and was aware of the debate between Pugin and Wiseman concerning the introduction of screens into Catholic churches. And in ‘Learning and Loving: Browning’s “Development” and the Victorian Debate over Education’ (*SBHC*, 1982) Curtis Dahl relates Browning’s own educational experiences, under the tuition of his beloved father, to the theories of Huxley, Arnold, and Newman where he is firmly on the side of Arnold’s classicism and opposed to Huxley’s scientific method.

According to Jane A. McCusker, however, Arnold was challenged by Browning in ‘Tray’, a poem usually despised as a sentimental attack on

8. *The Browning Collections. A Reconstruction With Other Memorabilia*, comp. by Philip Kelley and Betty A. Coley. ABL. pp. lviii + 708. \$85.

vivisection. In 'Browning's "Tray" and the Victorian Epic Hero' (*SBHC*) she persuasively argues that 'Tray' is concerned with what constitutes a proper literary subject, in particular the nature of the modern hero, and represents a defence of Browning's new concept of epic and heroic as present equally in the trivial subjects of contemporary life as in classical action and legend. Also in this number of *SBHC* John Hunter Lammers writes on 'Free Association Versus Unity: Browning's Imagination and Philosophy of Composition 1833–1864'. He discusses Browning's willingness to allow his characters free association to give psychological realism and aesthetic unity to his poems. He also makes a somewhat forced extension of this argument to include Browning's associative use of Bible stories as a unifying device for his poetry.

Three articles survey Browning's poetry to uncover recurrent themes. In 'The Concept of Joy in Robert Browning's Early Poetry' (*SBHC*) Mary G. McBride comments on poems from *Pauline* to 'Saul' as expressions of Browning's post-Romantic notion of joy as derived from the union of the individual with another human being and with God. In 'Browning and the Primitive' (*VP*) Dorothy Mermin ranges extensively through Browning's poetry to demonstrate his fascination, along with many of his contemporaries, for the opposition between the anarchic, savage elements in primitive societies and myths and the rationalist–humanist culture of the modern West which the former undermine and qualify. And in '“Thy Soul Is In Thy Face”: Physical Appearance and Character in Browning's Poems' (*SBHC*, 1982) Margaret Doane notes how often facial appearance in Browning's men and women, particularly the eyes, reveal moral qualities which prompt those who observe them to action, occasionally positive but often negative.

Anne Williams's claim in 'Browning's "Childe Roland", Apprentice for Night' (*VP*) is that Roland's journey is a metaphor for the experience of death and that the poem demonstrates a peculiarly modern and un-Romantic form of heroism in which human sufficiency within prescribed limits is celebrated, not least in the poem's use of simple, spontaneous ballad language. Ashton Nichols's interesting '“Will Sprawl” in the “Ugly Actual”: The Positive Grotesque in Browning' (*VP*) discusses 'Childe Harold' as a comment on the creative faculty of writing; its vibrant grotesque imagery reaches a unique intensity to emphasize the transforming, connecting, and consolatory power of this faculty which can perceive 'abundant worth / In trivial commonplace'. In 'The Self and Others in Browning's *Men and Women*' (*VP*) Lee Erickson, with the help of Hegel (whom Browning never read), examines Browning's ideas on self-definition as based on reciprocal recognition in love which both directs the self towards God and is also the animating principle in creative expression. Also in *VP* Lawrence Poston claims in 'Counter and Coin: Form as meaning in "The Statue and the Bust"' that Browning's poem is 'not just a parable but a comment upon itself', a poem about the poet's art, particularly in its choice of *terza rima* which reflects the ambiguities and evasions of the lovers' relationship and, at the level of its form, engages the reader's attention in the moral debate.

Noting that most of Browning's marital poems record unhappiness, Deborah Byrd asks 'who are the chief enemies of heterosexual love in *Men and Women*?' Her answer in 'Silent Women and Necrophiliac Men: A Feminist Look at Browning's Quarreling Lovers' (*BSN*) is that it is men who help to

produce and are attracted to women who suppress their genuine selves in conformity to male ideals and desires. Browning's critical but fascinated analysis of this form of possession is at its most sophisticated in 'A Woman's Last Word' and 'A Lovers' Quarrel'. A defense of Browning's men, or at least one man, is offered by Norton B. Crowell in "'Any Wife to Any Husband": A Study in Psychopathology' (*SBHC*) in which he argues that the wife who speaks cruelly places extreme stress on the husband whose anguish is 'absent' from the poem and must be supplied by the sympathetic reader. Also in the summer number of *BSN*, which concentrates on *Men and Women*, Jane A. McCusker writes on "'A Light Woman": The Analysis and Synthesis of a Subject Made to Browning's Hand'. She labours the point that this poem, along with 'The Inn Album', 'Sordello', *The Ring and the Book* and 'Karshish', can be seen as a demonstration of Browning's belief that poetry should tell 'a truth / Obliquely'.

Vivienne Browning broaches the question of 'The Real Identity of Pauline' in the winter issue of *BSN*. She claims that Pauline was Jemima Browning, Robert's half-aunt, the daughter of his grandfather by his second wife. Less than a year different in age, and living near to each other, Robert and Jemima spent many hours together 'undiscerned and undisturbed', and shared many interests and enthusiasms. The suggestion is that the guilt the poet feels in connection with his love for 'Pauline' may draw on this 'incestuous' liaison, and certainly that his passion for her arose from this close relationship with a flesh-and-blood 'girl of rare beauty'.

In 'Communication Different' (*BSN*) Ann Wordsworth takes issue with Richard Levine's introduction to *The Victorian Experience: The Poets* (YW 63.309) as 'an assumption of empiricism' which ignores the social and political ideologies informing its content. By this 'long and dry detour', she introduces the teachings of Harold Bloom and his followers in relation to 'My Last Duchess' and 'Transcendentalism' which, in their accounts, resist 'submission to both linguistic and experiential limits'. In 'Shelley's "Baleful Influence"' (*SBHC*) David Latané makes a puzzling rejoinder to Harold Bloom, who is again invoked in Tom Furniss's article "'Would that the Structure Brave . . .": An Essay on "Abt Vogler"' (*BSN*) in a challenge to Bloom's notion of the 'antithetical quest' of the poem. Furniss's analysis is directed towards a 'quest of figuration – the movements and transformations of metaphor that occur within the poem'. Also in *BSN* is R. C. Hampson's more modest approach to an individual poem by Browning, 'Good Alike at Grave and Gay: "A Toccata of Galluppi's"'', in which he combs the poem for its 'specifically poetic qualities . . . of metre, rhythm and shifts of tone' which, in his view, Philip Drew and others have missed in their emphasis upon characterization in Browning's monologues. *BSN* of the previous year (1982) contains a stimulating psycho-analytic account of 'Browning upon Caliban upon Setebos' by Steven Shavero in which the poem is seen as the dramatization of 'an interpretative dilemma' with Caliban as the baffled quester after his own origins attempting to 'read' the text of nature. Thomas E. Fish, in 'Browning and Mr. Sludge: The Vista and the Impasse of Character' (*SBHC*), offers a similar and rather tortuous defence of another of Browning's 'monsters'. His argument is that Sludge is a complex character whose glimpses of truth are validated both by their context in the poem and by our recognition of the perversion imposed on them by his corrupt nature. More straightforwardly, in 'Lapsarian and Prelapsarian States

in Browning's "Soliloquy of the Spanish Cloister" (SBHC, 1982), Cynthia L. Walker contends that the difference in this poem between Brother Lawrence and the speaker is more complex than generally supposed, being that between an unwitting choice of good and a conscious choice of evil.

Two articles deal with Browningiana: in 'A Visit to Florence' (BSN, 1982) Elizabeth Berridge combines accounts of Robert's and Elizabeth's life in Italy with a record of the visit of members of the London-based Browning Society to Florence in July 1979. In 'The Paintings, Sculpture, and Drawings of Robert Weidemann Barrett Browning (1849-1912), A Catalogue Raisonné' (SBHC, 1982) Philip Kelley, Betty A. Coley, and Richard Townsend provide 'a near-complete and accurate list' of Pen Browning's artistic works. The entries give all available information concerning title, medium, size, where produced, date, and provenance of each work. This useful article is accompanied by eight illustrations of Pen's work. It is worth mentioning here that each issue of SBHC provides a helpful checklist of publications on Browning, and there is a Notes section which includes correspondence and details of research in progress.

Finally on Browning, two articles deal with Browning's influence on modernist poets. In '"Another Pattern": T. S. Eliot's Shifting Relationship to Robert Browning' (SBHC, 1982) Cory Bieman Davies gathers 'scattered evidence from all periods of Eliot's writing' to demonstrate his changing but always admiring respect for Browning as a link in a pattern connecting Elizabethan and Jacobean poetry to his own. And in 'The Historical Imagination: Browning and Pound' (VN, 1982) Adena Rosmarin compares 'Cleon' and 'The Bishop Orders His Tomb' as excursions into the past which excite our moral faculties as well as exercise our historical sense, with the work of Pound and other early modernists like Eliot and Woolf who had no similar concept of character and values as fixed and whose characterization is therefore pluralist and relativist.

A solitary piece on Clough, 'The Latin Epigraphs in *The Bothie of Tober-na-Vuslich*' (VP) by Thomas A. Hayward, maintains that, like most of Clough's poems, *The Bothie* is resistant to generic categorization and that the nine Latin epigraphs function as mood-setters for their respective sections in this hybrid poem.

William E. Buckler tells us that the critical assumptions and values that inform his *The Poetry of Thomas Hardy: A Study in Art and Ideas*⁹ 'are continuous with those of Arnold, Pater, Eliot and the New Criticism' in the Aristoteleanism they embody. He challenges the Structuralists' claim that language is autonomous rather than referential and declares himself as a critic to whom poetry 'is an insistent and indestructible assertion of man's archetypal faith in a reality that lies outside or beyond the ramparts of the known and may contain its reconciling secret'. Buckler's belief is that such an approach is necessary to appreciate the poetry of Hardy who always wanted 'to see the deeper reality underlying the scenic'. *The Life of Thomas Hardy* is, Buckler suggests in Chapter Two, the 'muted narrative' of how Hardy came to realize and fulfil his poetic apprehension of that reality in the face of distractions and compromises the world imposed on him. In 'Hardy's Sense of Poetry'

9. *The Poetry of Thomas Hardy: A Study in Art and Ideas*, by William E. Buckler. ColU. pp. xiii + 303. \$36.

(Chapter Three) Buckler invokes comparison with Arnold's 'Switzerland' poems, and in 'The Poetic Paradigm' (the very long fourth chapter which includes fifteen illustrations) he does a New Criticism exercise on *Wessex Poems and Other Verses* (1898) in which his conclusions are that Hardy showed remarkably little development as a poet ('his canon is much of a piece'), that he was Everyman's poet (he 'brought the art of writing poetry within reach of us all by demonstrating that the act of thinking poetically about the events in our own lives is itself an art for which we all have a trainable talent and that the art of *thinking* poetically is a threshold approximation to the art of writing poetically'), and that he was an 'occasional' not a philosophical poet of great technical originality. Finally, Professor Buckler takes a long look at Hardy's later poems, particularly *Poems 1912-13*, and advances the view that although Hardy's poetry exacts a 'full look at the worst' life has to offer, it does so with a creative stoicism of both meaning and form. One needs a certain amount of stoicism to reach these conclusions in a book which makes heavy weather of a compelling and accessible poet. Buckler's ideas are neither new nor are they freshly presented; he writes copiously and adopts a vaguely bossy tone towards the reader which is irritating. It is difficult to know for whom the book is intended: certainly not a primer, it will hardly be welcomed by those who know Hardy's poetry well.

In *THSR* Martyn C. Cormick reproduces a review of *The Dynasts* by Valéry Larbaud first published in 1908. Larbaud was a wealthy and cosmopolitan French author whose penetrating comments indicate, so Cormick claims, that 'Hardy had a receptive and interested audience in some of the influential literary circles in France'. Also here Peter W. Coxon writes on 'Thomas Hardy: "The Voice" and Horace: Odes IIxiv [or Odes IVxii - the author confusingly refers to both]' in which he maintains that Hardy's skill and learning as a prosodist 'may plausibly be attributed to his study of classical writers', particularly Virgil and Horace, the latter providing in 'Eheu Fugaces' a metrical model for 'The Voice'.

Another literary squabble is conducted in *HQ*'s Forum this year concerning Margaret Patterson's review of Norman H. Mackenzie's *A Reader's Guide to Gerard Manley Hopkins* (YW 62.311). Much of the disagreement relates to whether Robert Bridges was a good friend to Hopkins or not. Also in *HQ* William A. Quinn, in 'The Crux of "The Windhover"', reviews the wealth of criticism - 'simpliste, pagan or Christian' - of Hopkins's 'best' poem. He suggests a new, ingenious (too ingenious to detail here) crux in the poem of the poet's contemplation of a crucifix which explains the 'unifying, implicit logic of the sonnet's "constellation"'. A brief note on 'Hopkins's Hidden Heart: A Source' (*HQ*), by Edward Profitt, suggests that Hopkins's line was a reply to Arnold's lines from 'Growing Old': 'Deep in our hidden heart, / Festers the dull remembrance of a change, / But no emotion - none.'

Mainly through analyses of 'Carrion Comfort' and 'The Collar', Mary Ann Rygiel makes a comparison between 'Hopkins and Herbert: Two Meditative Poets' (*HQ*), a comparison which works towards clarification of Hopkins's poem and which interestingly claims that both poets wrote 'as if they were working within the framework of a Euclidean geometry. What is given to prove is . . . already known, even if not yet readily understood or assented to.' In knotty contrast is Nathan Cervo's 'Scotistic Elements in the Poetry of Hopkins' (*HQ*) which attempts a refutation of J. Hillis Miller's 'The Univocal

Chiming'¹⁰. Cervo also contributes a brief piece on the probable influence of D. G. Rossetti's 'On Refusal of Aid between Nations' on 'God's Grandeur'. And René Gallet writes in French 'A Propos de L'*Instress* (et de L'*Inscape*)' in reply to P. L. Cochran's discussion of these in *HQ*, 1980.

VP has two brief articles on Hopkins: 'The Tall Nun in "The Wreck of the Deutschland": A Lioness in Her Own Right' by David A. Jolliffe, and 'The Nights of Gerard Manley Hopkins: A Mystical Starscape' by Elizabeth Priolean. There are also two notes by Boyd Litzinger on 'Well and Hourglass' and on 'Shire, Shore, and Shower' in *The Wreck of the Deutschland*.

Brian Rosebury's thesis in 'The Three Disciplines of A. E. Housman's Poetry' (*VP*) is that Housman's anti-intellectual poetic theory and practice defy modernist critical approaches and his poetry is more rewardingly examined in relation to the tenets of 'avoidance of intellectual argument . . . a level seriousness of tone, and a carefully preserved visual decorum' which together lead to an 'intense composure' which is the characteristic quality of Housman's best verse.

As the editor of the Carcanet *Selected Poems*¹¹ says, George Meredith's is demanding poetry and, as Meredith himself predicted, it can only be properly understood 'by the few who would read it many times'. Hitherto, one of the obstacles even to attempting this has been the lack of an inexpensive selection chosen with sympathy and discernment from the mass of his poetry and accompanied by adequate annotation and an introductory essay alerting the willing reader to the difficulties and strengths of Meredith's writing. Keith Hanley's edition supplies all these requirements in a book of pleasing clarity of presentation which readily accommodates Meredith to modern taste. Hanley rightly includes the whole of *Modern Love* which is, he claims, 'the great poem . . . a more powerful and honester agitation for human values than the Victorian novel ever matched'. Otherwise, his selection has attempted to span the range of Meredith's verse published over sixty years from the rapturous vitalism of the first version of 'Love in the Valley' (1851) to the stoic acceptance of 'tragic life' in the poems of the end of the century. Some of Meredith's best poems have been left out – 'The Woods of Westermain', for example, because the editor believes it is 'too bare an exposition of [Meredith's] nature philosophy to warrant its full length' – but there are several favourites – 'Lucifer in Starlight' and 'Dirge in Woods', for instance – and some less-familiar ones that are of interest, such as 'The Orchard and the Heath' and 'King Harold's Trance'. The latter of these exemplifies a feature of Meredith's verse which Keith Hanley describes as an absence of 'deep integration: there is characteristically a conflict between formal definition and elusiveness of point. The mind usually wishes to delay and dwell while the verse beats on.' But when one has read the poetry more than once, as Meredith recommended, this non-integration becomes a kind of strength, exacting a rewarding concentration of mind which intensifies Meredith's never absent sense of the obsessions that govern men's (certainly *men's*) lives.

JPRS has three articles on William Morris. In 'The Pleasures of William

10. J. Hillis Miller, 'The Univocal Chiming', in *Hopkins: A Collection of Critical Essays*, ed. by Geoffrey H. Hartman. PH (1966).

11. *George Meredith, Selected Poems*, ed. by Keith Hanley. Carcanet. pp. 121. £4.95.

Morris's 'Twenty-Second Century' Michael Holzman discusses *News from Nowhere* as 'an adventure which functions as a dream on at least two levels: the social and the individual' in that it permits escape into a world of plenty and fellowship and also, on a personal level, into a fantasy of erotic freedom and companionship Morris was denied in life. Florence Boos lengthily retells '“The Story of Orpheus and Eurydice”': An Omitted *Earthly Paradise* Tale' which was published by May Morris after her father's death. It is, Boos claims, one of Morris's 'finest narrative expressions of a lonely and private search for meaning'. And Zelda Austen briefly discusses Morris's poetry, as well as his prose, in her article on '*The Grasshopper and the Ant*: Oscar Wilde and William Morris in the Eighties'.

In 'The Structure of *Sigurd the Volsung*' (VP) Mark Cuning stresses the coherence of this undervalued and misunderstood poem which, like Icelandic sagas, makes use of generational experience to frame the career of its principal figures and highlight the significance of their achievements and failures. Also in VP Florence Boos has a short note on 'Morris's Radical Revisions of the Laxdaela Saga' in which she discusses Morris's interesting and revealing reworking of the Icelandic saga as 'The Lovers of Gudrun' into which he introduced 'ominous conflicts and psychological complexities' not present in the original.

Jerome J. McGann makes a welcome study of 'The Religious Poetry of Christina Rossetti' (*CritJ*) in which he suggests that her idiosyncratic Christianity is the source of her strength as a poet, particularly her 'historical backwardness' which reveals the local and human origin of its own transcendence. Dorothy Mermin discusses 'Heroic Sisterhood in *Goblin Market*' (VP), claiming that although much of Christina Rossetti's poetry presents frustrated women yearning for love, *Goblin Market* shows women entering but then rejecting the world of male sexuality. The poem projects a fantasy world in which men serve only the purpose of impregnation; in its triumphant conclusion the sisters are living together, 'strong, bold and clever', with their girl-children who are exhorted to keep the female circle closed and complete. But a different view of Christina Rossetti's sisterliness is given in Helena Michie's 'The Battle for Sisterhood: Christina Rossetti's Strategies for Control in Her Sister Poems' (*JPRS*) in which Michie examines three minor poems (reproduced in *JPRS*) as examples of the 'confrontational sisterhood' which animates many of the poems (including *Goblin Market*) and through which her heroines, and perhaps Rossetti herself, find 'a readily identifiable voice that neither falters nor concedes defeat'. Rossetti's problematic sexuality is again discussed in *JPRS* in Elaine Shefer's 'The Woman at the Window in Victorian Art' in which she claims that Millais's painting 'Mariana' is based less on Tennyson's poem than on Christina Rossetti (woman and poet) and depicts many of the themes she uses in her poetry which express her acute physical need and its repression.

In his readable yet erudite and scholarly study, *Dante Gabriel Rossetti and the Limits of Victorian Vision*¹², David G. Riede traces the development of Rossetti's career as a poet (with some glances in the final section towards his painting) as a 'diminished Romantic', typically Victorian in his attempts to

12. *Dante Gabriel Rossetti and the Limits of Victorian Vision*, by David G. Riede. CornU. pp. 281. \$32.50, £21.25.

reconcile soul and body – ‘the Romantic desire for loss of self in otherness, mergence with a universal soul, and the Victorian desire for perfection of self, usually achieved – or attempted – through love’. Riede discusses Rossetti’s early and temporary involvement with Art-Catholicism (which he later took pains to erase from his poems), which was overtaken by the conviction of the spiritual value of sexual love. By 1868 Rossetti had achieved self-definition in his belief that the primary experience of sensation was all he could be certain of. Yet as a ‘poet of surfaces’ Rossetti had none of the confidence of his Romantic predecessors to penetrate and interpret the material world. Although he could perceive in the surfaces of things ‘hieroglyphs of an unapprehended reality’, his failure of confidence, and his honesty as a poet, prevented him from explaining such hieroglyphs to his intrigued and fascinated audience. In this, Riede sees Rossetti as in tune with the artistic if not the public temper of his age and concludes that in Rossetti, as in Pater, the Victorian Romantic who most resembles him, ‘the two seemingly contradictory notions of empiricism and solipsism meet in the narrow chamber of the individual mind – solipsism establishing a barrier to the search for ultimate truth outside of self, and empiricism a barrier to the search for ultimate subjective truth within . . . Art is limited to memorializing the moment.’

Two articles are concerned with *The House of Life*. The Rosenbach Museum and Library in Philadelphia possesses early versions of five sonnets from the sequence (Introductory Sonnet, ‘Silence’, ‘Transfigured Life’, ‘The Trees of the Garden’ and ‘Hero’s Lamp’), the first two of which are present in two versions. In ‘Revising *The House of Life*: A Look at Seven Unpublished Sonnets’ (VP) Barbara Gates interestingly examines Rossetti’s revisions (with full quotation) which she claims both depersonalize the poems and make them more despairing. And in ‘D. G. Rossetti’s “The Choice” Sonnets in *The House of Life*: A Reading’ (JPRS) Christopher Nassaar sees sonnets LXXI–LXXIII, in the context of the whole poem, as ironic criticisms of the sensual life.

In ‘D. G. Rossetti’s “Reverent Veracity”’ (ESC) Margaret Berg argues that Ruskin’s claim for Rossetti as the leader of the Pre-Raphaelites was based on his admiration for Rossetti’s presentation of the interrelation of the symbolic and realistic aspects of his characters and scenes, an imaginative realism which balanced the literal and the abstract and which alone expressed a truly Pre-Raphaelite world-view. JPRS also has three general essays on Rossetti. In ‘Rossetti and Philip Bourke Marston’ Francis L. Fennell discusses sixteen hitherto unpublished letters in the Louise Chandler Moulton Papers at the Library of Congress from Rossetti to the young blind poet which are of interest both in the advice and encouragement Rossetti gave and in their expression of a shared emotional intensity. Julia Whitsitt argues in ‘“To See Clearly”; Perspective in Pre-Raphaelite Poetry and Painting’ that the Pre-Raphaelites, particularly Rossetti, ‘can claim a share in the formation of the modernist aesthetic, the share of having successfully challenged the conventions of the single perspective and of subordination’. And finally, Samira Husni contributes ‘The Relation Between Dante Gabriel Rossetti and William Allingham: Some Observations on Poetic Style’.

Only one item on Swinburne has appeared this year. In ‘“For Love of This My Brother”: Medievalism and Tragedy in Swinburne’s *The Tale of Balen*’ (TSL) Antony H. Harrison suggests that the unusual form, prosody, and

image patterns of Swinburne's poem constitute a crucial archaism which re-inforces the poem's medievalism as well as its tragic view of life.

Ann C. Colley's *Tennyson and Madness*¹³ is a well-written and eminently readable account of Tennyson's acquaintance with mental instability in the context of the nineteenth century's preoccupation, indeed obsession, with the conditions and terms of insanity, and the use he made in his poetry of madness both as subject matter in itself and as metaphor for social and individual disorder. In her introduction, Ann Colley justifies her study by the claim that Tennyson's poetry is profoundly affected by his understanding and fear of insanity and that 'madness becomes not only a way of approaching a few obvious pieces like *The Princess* or *Maud*, but also a means of discussing a major portion of his life's work'. The gist of her argument is that Tennyson stared madness in the face, and even delighted in the poetic excesses this confrontation permitted him, but, unlike Clare, he always remained its observer and never became its victim. Her first three chapters interestingly discuss the diagnosis and management of madness in the nineteenth century and its literary portrayal, the unhappy blackbloodedness of the Tennyson family, and Tennyson's own neurotic conditions and the treatments he endured to alleviate these. In Chapters Three to Six she turns to the poetry. She discusses Tennyson's use in *The Lover's Tale* and *Maud* of a form of insanity the nineteenth century dwelt much on – obsession or the *idée fixe*. This literal use of madness was overtaken in her view, by a more sophisticated use in the later poems, particularly in *The Idylls of the King* which is 'Tennyson's most extensive inquiry into madness as a reality and madness as a metaphor'. The need to control insanity, and its lesser companions idleness and melancholy, is seen as the motive spring for Tennyson's poetry: to write was to keep chaos at bay. Conversely, the threat of madness acted on routine, duty, and discipline as an invigorating, subversive and, even, one might add, an inspirational force. This drama between control and abandon is enacted, Ann Colley claims, most notably in *Maud* where the impression of excess is conveyed in a highly disciplined form and style. This is, of course, a critical point which has been made before, and in other respects this is not a particularly original book, but as a gathering together of appropriate material, and as a sensible if not far-reaching account of a fascinating topic, it is both useful and enjoyable.

In *Tennyson: Interviews and Recollections*¹⁴ Norman Page has collected together accounts of Tennyson and records of his conversations and readings from people who knew him. These are arranged, generally speaking, in chronological order from a passage in *Memoir* describing Tennyson's early companionship with his brothers and sisters through to an account of his funeral by Mary Anderson De Navarro. This book does not aim to be another *Critical Heritage*; its concern is with what people thought and remembered about Tennyson the man – appearance, conversation, general thoughts – rather than Tennyson the poet. As Professor Page admits, these personal accounts tend to be adulatory and Tennyson appears as blameless or, at worst, a little grumpy. Professor Page has left this impression unqualified by not

13. *Tennyson and Madness*, by Ann C. Colley. UGeo. pp. 176. \$20.

14. *Tennyson: Interviews and Recollections*, ed. by Norman Page. Macmillan. pp. 218. £25.

including any really adverse comments; for example, Crabb Robinson's account of Tennyson's prudish rudeness towards Caroline Norton has been omitted, and even Fitzgerald's grumblings about being 'smoke dried and two-o'clock-in-the-morning-fuddled' during Tennyson's visits, and writing to stipulate that his next visit 'shall be a very short one', have not been included. But, of course, most of the attacks on Tennyson came in connection with his poetry and having avoided this as a topic for commemoration, Professor Page is inevitably left with a bland collection. Nevertheless, it is a pleasant volume, and quite useful too in that it is convenient to have gathered together many of the well-known reminiscences – Carlyle on Tennyson's magnificent appearance and his 'chaotic' personality, for instance – and a few not so well known, like Edmund Gosse's 'A First Sight of Tennyson': 'It was the early summer of 1871, and I was palely baking, like a crumpet . . . in the Printed Books Department of the British Museum . . . when a Senior Assistant . . . said "Come upstairs at once and be presented to Mr. Tennyson."' It is, however, a little strange that no words of Tennyson's wife have been included; she had plenty to say of him, usually concerning the 'kingly' appearance of 'this mysterious being lifted high above other mortals' to whom she was married.

Tennyson's early struggles with Horace, which he claimed spoilt the Latin poet for him, did not prevent him from making a competent translation of Horace's poems, three of which (Epode 5 and Odes I.9 and III.3) are examined in relation to their originals by Arthur Pollard in 'Three Horace Translations by Tennyson' (*TRB*, 1982). Tennyson's youth is also exhumed in 'Strange Comfort: A Reading of Tennyson's Unpublished Juvenilia' (*VP*) in which Herbert F. Tucker Jr conducts a complex and tendentious argument around *The Devil and the Lady* and 'Armageddon' to maintain that Tennyson's obsession with his craft, rather than with his poetic and human self, isolated and numbed him, to be rescued only by a recognition of the same creative crisis in the poetry of the Romantics. In 'The Spirit of Fable: Arthur Hallam and Romantic Values in Tennyson's "Timbuctoo"' (*TRB*) Aidan Day discusses the nature of Hallam's influence over Tennyson as illustrated in the revisions he made to 'Armageddon' to transform it into the prize-winning 'Timbuctoo'. Day's conclusion is that Tennyson warily and ambivalently adopted the Romantic ideology Hallam and his mentors proposed, suspecting that it signified 'nothing more than a deeply ambiguous vitality, and that a fully vital new world is still waiting to be born'. In the same number of *TRB* Eric Griffiths has a review-article, 'The Worth of Change: The Arthur Hallam Letters'¹⁵, in which he somewhat takes Hallam to task for his exaggeratedly oratorical and prosy style of letter-writing, and sees in him a not unlikeable mixture of 'puppy' and 'saint'.

'Mariana' continues to intrigue critics. In 'The Embowered Self: "Mariana" and "Recollections of Arabian Nights"' (*VP*) Timothy Peltason claims that these poems were suggestively juxtaposed when they were published together in 1830 to provide a critique of their respective escapist worlds. And in 'Tennyson's "Mariana" and Lyric Perspective' (*SEL*) John D. Boyd and Anne Williams borrow from criticism of prose fiction to discuss Tennyson's poem as a 'simulated act of self-expression by a fictitious personage' which evokes the world of the unconscious as 'a perfect, paradoxical blend of stasis and motion'.

15. *The Letters of Arthur Henry Hallam*, ed. by Jack Kolb. OSU (1981). £27.50.

Two articles in *JPRS* concern Tennyson and Pre-Raphaelitism. In 'The Pre-Raphaelites and the Moxon *Tennyson*' Jack T. Harris discusses the part played by Millais, Hunt, and Rossetti in this edition and its reception. He concludes that they succeeded and pleased most in narrative illustrations and least when they attempted interpretation of description. And in 'My Lady of Shalott' Shelah Horvitz contributes her own Pre-Raphaelite painting (reproduced in *JPRS*), very freely based on Tennyson's poem with great imaginative power in which for the Lady 'nothing eases her sentence, and nothing allows any escape' and whose tapestry records the tragedy of the Camelot she watches.

In 'The Mistaken Point of *In Memoriam* Section LXXII' (*TRB*, 1982) John D. Rosenberg argues convincingly that there should be a comma at the end of line 16 in section 72 and not a full-stop as has been printed in all editions since the edition of 1884 (the copy text of the recent Shatto and Shaw edition) where it appears to be an error Tennyson overlooked. Peter Hinchcliffe's thesis in 'Elegy and Epithalamium in *In Memoriam*' (*UTQ*) is that the loosely cohesive structure of *In Memoriam* depends on Tennyson's acceptance of the requirements of elegy, the poetics of which, from the eclogues of Alexandria to Shelley's 'Adonais', he examines in relation to the pattern of Tennyson's poem. He concludes with a discussion of the Epilogue which, with its generic change from elegy to epithalamium, attempts to resolve the 'impasse of anxiety' Tennyson's elegaic formulations have created. Tennyson's anxieties about the function of poetry and his role as a poet, in *In Memoriam* and elsewhere, are the subject of Alastair Thomson's 'Tennyson and Some Doubts' (*E&S*).

In '“A Juggle Born of the Brain”: A New Reading of *Maud*' (*VP*) Marilyn J. Kurata questions (not very newly) the reality of the romance between the hero and Maud which even at its sanest still represents the romanticizing of a neurotic young man. Samuel E. Schulman in 'Mourning and Voice in *Maud*' (*SEL*) discusses *Maud* as a poem about death and loss, having its origins in the spate of poems Tennyson wrote after Hallam's death, and one which dramatizes its author's need to find a public voice detached from the obsessive personalism of the 'mad' sections. And Herbert F. Tucker Jr in 'Tennyson and the Measure of Doom' (*PMLA*) uses *Maud* to support his argument that in Tennyson 'we find . . . a poetry of aftermath', a repeated tendency to imagine a terminal lyric situation in which the poem derives from an obsessive sense of inevitability and is written, as it were, backwards.

In an interesting and wide-ranging article on 'The Female King: Tennyson's Arthurian Apocalypse' (*PMLA*), Elliot L. Gilbert discusses the unhistorical depiction of Arthur as effeminate. He sees this as an investigation into an attempt to rule by the ideal female principles of natural power, passive virtue, and restrained sexuality, an attempt which fails because it cannot control the real and anarchic powers of female sexuality. Arthur cannot propagate his line, nor can he create the ideal, natural community he dreams of because his vision does not take account of Guinevere's carnality. J. Douglas Sparer's contention in 'Arthur's Vast Design' (*VP*) is that Camelot and its customs 'reveal more about the King than do any other elements within the *Idylls*' and that they 'possess a functional objective reality for its knights'. Also in *VP* Michael O'Shea argues in 'Armorial Bearings in *Idylls of the King*' that Tennyson's use of heraldic language, symbols, and devices is a unifying element; his discussion pertains particularly to the development of the plot in

'Gareth and Lynette' and 'Balin and Balan', and to the characterization of Lancelot and Arthur.

Two items feature individual poems of Tennyson's late period. In 'The Argument of "The Ancient Sage": Tennyson and the Christian Intellectual Tradition' (VP) Howard W. Fulweiler claims that contrary to both contemporary and modern opinion, which has stressed the intuitional import of 'The Ancient Sage', Tennyson was rigorously in line with pre-Christian and Christian thinking from Plato to Coleridge in this poem of his old age which is 'a study in opposites: age and youth, faith and doubt, the noumenal and the phenomenal, the personal and the universal, hope and despair'. The death of his brother Charles occasioned one of Tennyson's finest short lyrics which he used as a preface to Charles's *Collected Sonnets: Old and New* (1880). These poems and their preface are the subject of Roger Evans's 'Tennyson's "Midnight, June 30, 1879" and the Sonnets of Charles Tennyson Turner' (TRB) in which he indicates 'how immensely sensitive is Tennyson's response' to the events and nature of Charles's life and to his fresh and unstrained perceptions of nature.

The items of Tennysoniania include 'George Frederic Watts: The Portraits of Tennyson' (TRB) by Leonée Ormond where she discusses the several portraits, and the famous unfinished statue now outside Lincoln Cathedral, made by Tennyson's most sympathetic and admiring portrayer. Philip Collins gleans the last living memories of the poet in his 'Sir Charles Tennyson: Further Reminiscences of His Grandfather' (TRB, 1982). Also here 'Three Additional Letters from Browning to the Tennysons' (two to Hallam Tennyson on his marriage and one to Tennyson on the death of his son Lionel) are presented by Thomas J. Collins, and Aidan Day, the editor of TRB, includes a note on the acquisition by the Tennyson Research Centre of 'five charming and informative letters from Tennyson's sister Emily to Ellen Hallam' and also on the acquisition of an inscribed copy of *A Selection from the Works of Alfred Tennyson* which belonged to Tennyson's dentist, H. J. Barrett.

2. The Novel

(a) General

Like many important critical books published as a unity in order to make some valid general points, Kathleen Blake's *Love and the Woman Question in Victorian Literature: The Art of Self-Postponement*¹⁶ seems to have grown from a number of different shorter articles (some previously reviewed in YW) which aim at targets close to one another but not identical. The term 'self-postponement', originally coined by W. M. Rossetti, is used by Blake to embrace widely different aspects of women's experience as found in Victorian writing and writers: in her first section, to include kinds of 'deferral', 'submission' and 'love [or the love-vigil] as the compensation for forfeited purposes' which characterize much of the art growing out of 'feminine self-postponement'; in the second section to take in literature of protest

16. *Love and the Woman Question in Victorian Literature: The Art of Self-Postponement*, by Kathleen Blake. Harvester. pp. xvii + 254. £20.

consciously pits the stance of 'radical chastity' found in the 1890s against that of 'women who are waiting to be saved by love'; and finally to comprise the forms of difficult renunciation involved for the woman artist as a condition for the artistic vocation (E.B.B., George Eliot, and Olive Shreiner). Not all readers will accept Blake's overriding concept as being appropriate to the range of examples and the conflicting attitudes to Eros which she aims to embrace. Nevertheless it undoubtedly paves the way for interesting emphasis upon the relation between 'erotic renunciation' and creative achievement in women's writing of the period and allows for a series of intelligent readings by a critic who is 'especially committed to historical sympathy and wary of radical post-Freudian doctrine, and, with it, deconstruction'.

George Watt offers a lucid and hard-working study of *The Fallen Woman in the Nineteenth-Century English Novel*¹⁷, tracing the evolving characteristics of this type-figure and her 'fall' in the course of the period. Familiar examples mix with more unfamiliar in Watt's choice of material – Dickens, Mrs Gaskell, Gissing, Hardy, and George Moore are present, but alongside Wilkie Collins and Trollope. Watt considers the 'fallen woman' novel in the context of Victorian codes and cultural obsessions which produced the dichotomy of the 'two women' and notes, among other things, that the 'rejection of the fallen woman in the Victorian age moves from a calvinistic passion to become a social concern', the latter 'more harsh because it did not have the softening influence of the kindly aspects of Christian charity'. He also convincingly demonstrates the kind and strength of protest against rigid conventions mounted by a series of writers who, through the study of sexual fall, highlighted 'the intense and complex problems of Victorian women from all classes' and forced a revaluation of existing social norms. Another of the year's general studies, Jennifer Gribble's *The Lady of Shalott in the Victorian Novel*¹⁸, has not been available for inspection.

Hugh Ridley's *Images of Imperial Rule*¹⁹ is a welcome addition to the already considerable body of work on late-nineteenth-century colonial fiction. This study adventurously crosses the literary boundaries between Britain, France, and Germany in an attempt to see the colonial genre as 'a reflection of the European mind' and the 'essentials of colonial encounter . . . as pre-formed within the European psyche'. Ridley's first two chapters prepare the ground interestingly: here he brings together *Robinson Crusoe* and Mannoni's *Prospero and Caliban* (1956) to provide a model of how we should regard colonial fiction as holding up a mirror to the Old World rather than the New, and he goes on to locate antecedents of the late Victorian genre in the exotic novel, the adventure story, and the literary exploration of America. Ridley's subsequent survey deploys some interesting contexts which enable us, for example, to see the informing attitudes to landscape, class, and sexual roles in Kipling and Haggard measured against those of their European contemporaries and related to wider European attitudes. It is unfortunate that Ridley's study is also sometimes too cramped and crowded to do full justice to its

17. *The Fallen Woman in the Nineteenth-Century English Novel*, by George Watt. CH/B&N. pp. 231. £15.95.

18. *The Lady of Shalott in the Victorian Novel*, by Jennifer Gribble. Macmillan. pp. vii + 194. £20.

19. *Images of Imperial Rule*, by Hugh Ridley. CH/St Martin's. pp. vii + 181. £12.95.

underlying ideas, and that it is widely disfigured by misprints. Another study of the late Victorian period has not been available for inspection, Suzanne Nalbantian's *Seeds of Decadence in the Late Nineteenth-Century Novel: A Crisis in Values*²⁰.

Meanwhile, clear and purposeful research continues into the less-familiar areas of the period, especially in two recent monographs. The first, *Scheherazade in England* by Muhsin Jassim Ali²¹, includes some references to novelists of the period, but its main intention is to study the impact of the *Arabian Nights' Entertainments* as evidenced by nineteenth-century editions and translations, and in relation to contemporary critical issues and cultural tastes. This is a valuable descriptive account of the vogue and impact of what many Victorians believed to be, in Leigh Hunt's words, 'one of the most beautiful books in the world'. A second monograph, Thomas D. Knowles's *Ideology, Art and Commerce: Aspects of Literary Sociology in the Late Victorian Scottish Kailyard*²², shows how some of the London-based and middle-class ideologies of the Victorian literary institution can be felt in a number of kailyard writers – notably J. M. Barrie, Ian Maclaren, and S. R. Crockett – whose main traditions are shown to be 'decidedly British rather than Scottish'. Another of this year's volumes – R. C. Terry's *Victorian Popular Fiction, 1860–1880*²³ – has not been available for inspection.

Systematic inquiry and the note of informal address combine in Richard D. Altick's 'Victorians on the Move; Or, 'Tis Forty Years Since' (DSA 10), a backward glance at some of the main developments in post-war Victorian scholarship and of its fluctuating critical tastes. In 'To Be Continued? Sequels and Continuations of Nineteenth-Century Novels and Novel Fragments' (ES) Heidi Ganner-Rauth examines what one recent reviewer has called 'a new growth industry' in fiction – the continuation of unfinished Victorian novels, sequels, pastiches, and other intertextual experiments. Using a variety of examples, from popular retellings of *Wuthering Heights* to Jean Rhys's *Wide Sargasso Sea*, she measures their intentions and effects in relation to the original models.

Dwight N. Lindley (DSA 10) begins his study of 'Clio and Three Historical Novels' with some provisional definition of the characteristics of the historical novel (such as that it should be concerned with the 'recovered' and not merely the 'felt' past). These definitions are tested in relation to three novels – *A Tale of Two Cities*, *Romola*, and *The History of Henry Esmond* – and prompt a consideration of how each of these views the historical events with which it is concerned.

L&H includes a brief article by Thomas F. Boyle on '“Fishy Extremities”: Subversion of Orthodoxy in the Victorian Sensation Novel'. Using Mary Braddon's *Lady Audley's Secret* (1862), he examines the tendency of this kind of novel to aggravate ideological confusions and offend domestic ideals as well

20. *Seeds of Decadence in the Late Nineteenth-Century Novel: A Crisis in Values*, by Suzanne Nalbantian. Macmillan. pp. 154. £20.

21. *Scheherazade in England: A Study of Nineteenth-Century English Criticism of the Arabian Nights*, by Muhsin Jassim Ali. TCP (1981). pp. vi + 193. pb \$8.

22. *Ideology, Art and Commerce: Aspects of Literary Sociology in the Late Victorian Scottish Kailyard*, by Thomas D. Knowles GSE 54. AUG. pp. 278. Sek 100.

23. *Victorian Popular Fiction, 1860–1880*, by R. C. Terry. Macmillan. pp. xi + 194. £20.

as, at a deeper level, to pose a threat to scientific and religious orthodoxy by suggesting that 'the passionate instincts are as human as they are bestial, and that such subconscious drives, without of necessity being morally reprehensible, could triumph over reason . . . even in the best families'. In *DSA* 11 David H. Richter provides a systematic and comprehensive review of 'The Gothic Impulse: Recent Studies'.

Engaging in close textual analysis of extracts from Dickens, Ruskin, Carlyle, Macaulay, and Thackeray, Valerie Purton (*PSt*) throws light on 'The Two Voices: The Divided Style in Dickens and His Contemporaries'. Characterizing this division as one between 'a public rational voice, overtly optimistic, embodied in bold statement, and, within it, the private voice of the imagination, which expresses itself more pessimistically in qualifications and disclaimers', Purton goes on to show that such rhetoric breaks down into a 'collapsing antithesis' as these writers attempt unsuccessfully to polarize reason and imagination, and repress the disruptive power of imaginative truth.

(b) *Individual Novelists*

One of the by-products of the Disraeli letters project has appeared this year in the shape of a novel, *A Year at Hartlebury or The Election*²⁴, now securely identified as the work of Disraeli and his sister, Sarah. This work, originally published in 1834 under the pseudonyms 'Cherry and Fair Star', combines some very obvious 'silver fork' attractions with political episodes based upon Disraeli's experience as an unsuccessful candidate in two elections at High Wycombe. Of somewhat negligible literary quality, *The Election* is valuable for its parallels with Disraeli's early political career and for his own contribution (the first nine chapters of its second volume). Two appendixes outline the intriguing history of the novel and its recent 'detection'. Minor inaccuracies in Disraeli's fiction are the subject of two brief notes in *N&Q*, where David Wasserstein draws attention to 'False Bearings in the Topography in *Tancred*', and Daniel Whitmore to 'A Mistaken Allusion in Disraeli's *Sybil*: Charles II's "sauntering, his sultana queen"'.

Of the few items on Thackeray the most substantial is Ina Ferris's 'Realism and the Discord of Ending: The Example of Thackeray' (*NCF*). Examining Thackeray's novels as an example of the problems faced by the nineteenth-century realist writer in 'ending' narration, she adeptly shows how 'Thackeray's realist resistance to ending leads finally to a transgression of the logic of realism itself'. A survey of Thackeray's own endings prompts Ferris to conclude that his growing suspicion of the alliance of convention and concluding 'happy ever after' leads to increasingly marked gestures of 'antirealist dissent'. There is less to commend in Susanta Kumar Sinha's overlaboured piece on 'Authorial Voice in Thackeray: A Reconsideration' (*ES*) which approaches the overt rhetoric of Thackeray the social moralist by very conventional routes and in terms of very familiar examples. Terence McCarthy carefully scrutinizes numerous 'Chronological Inconsistencies in *Barry Lyndon*' (*ELN*) which, in his view, point to Thackeray's carelessness in matters of construction, even in the process of revising and correcting his first novel. The two-volume edition of *Thackeray: Interviews and*

24. *A Year at Hartlebury or The Election*, by Benjamin and Sarah Disraeli, with appendixes by Ellen Henderson and John P. Matthews. JM. pp. 221. £8.50.

*Recollections*²⁵, compiled by Philip Collins, has not been made available for review.

The year's most ambitious work on Dickens is undertaken by Michael Slater in his widely reviewed study of *Dickens and Women*²⁶. Though Slater aspires to embrace Dickens's attitudes to the numerous women in his life and the women in his fiction, he is undoubtedly more rewarding in the first two-thirds of his study where, as the informed biographer-critic, he examines 'the most important women in Dickens's life and their effect on him as man and artist'. Here, he patiently sorts out fact from fiction, defends many of the women in Dickens's life against unfair criticism and legends, and writes tactfully on their place in Dickens's 'emotional history'. If Slater is much less impressive on the fiction, it is because he lacks an adequate methodology for systematically tackling the larger issues involved and also seems unaware of how recent feminist criticism has tried to grapple with them. Some of these issues do, of course, surface – the problem of 'personal preoccupations' which warp Dickens's art into 'some peculiar shapes' and the question of 'femaleness and its myriad interrelationships and interactions with maleness' – but they are treated with undignified haste in three brief survey-chapters on the fiction. The 'problem' of Esther in *Bleak House*, for example, occupies a mere two pages in a chapter surveying women in the novels from *Dombey* to *Little Dorrit*, with the 'problem' itself largely identified by reference to numerous articles in a footnote. This kind of survey-interest together with the absence of any comparisons with other Victorian novelists (male or female) finally yields a 'rehabilitation' of Dickens's fictional women that wants for significant depth and perspective. Thus, though Slater's study provides indispensable raw material for an approach to Dickens's fiction, it is not in itself the rounded study one awaits. *Dickens and Women* also figures in a review-article by Kathryn Sutherland in *CritQ*.

An interest in the relationship between the psychic scars of Dickens's childhood and his novels (partly conceived as a form of 'mourning') is tenaciously pursued in Annabeth Naef-Hinderling's psychoanalytic study²⁷. This brief monograph contains some shrewd insights into the defence and splitting mechanisms at work in Dickens's fiction, though it is also flawed by a (sometimes comic) tendency to commandeer neutral facts in the service of a speculative thesis. The approach to Dickens's development also seems unduly sketchy, with only one novel used to characterize each of the two phases in Dickens's career (the pre- and post-Copperfieldian) and with very little on *David Copperfield* itself. Even the occasional misprint in this study – 'David Dopperfield' – carries a revealing Freudian perspective.

Eleven essays by English and American contributors are collected in a volume devoted to *The Changing World of Charles Dickens*²⁸ – that is, to Dickens's response to a changing Victorian world and his art as shaped and conditioned by modern 'production', performance, and mass media. The

25. *Thackeray: Interviews and Recollections*, ed. by Philip Collins. Macmillan. Vol. I, pp. xvii + 199, £15; Vol. II, pp. 200, £15.

26. *Dickens and Women*, by Michael Slater. Dent. pp. xii + 465. £15.

27. *The Search for the Culprit: Dickens's Self- and Object-Representations*, by Annabeth Naef-Hinderling. SSE 113. Francke. pb £2.50.

28. *The Changing World of Charles Dickens*, ed. by Robert Giddings. Vision/B&N. pp. 240. £15.95.

Dickens of extraliterary performance figures in three lively essays – Mike Poole's on cinematic versions of the novels, David Edgar's account of 'Adapting *Nickleby*', and David Ponting's essay on 'Charles Dickens: The Solo Performer' (by an actor with first-hand experience of solo performance). Of the more conventional literary essays the most eye-catching are two with a comparative basis, Lorelee MacPike's 'Dickens and Dostoevsky: The Technique of Reverse Influence', and Jerome Meckier's 'Hidden Rivalries in Victorian Fiction: The Case of the Two Esthers', which presents George Eliot's *Felix Holt* as a creative revaluation of *Bleak House*. Philip Collins's edition of *Charles Dickens: Sikes and Nancy and Other Public Readings*²⁹, a collection of twelve of Dickens's most popular readings, now appears as a World Classics paperback.

Several distinguished papers delivered at the First Annual Meeting of the University of California Dickens Institute in 1981 are included in *DSA* 11. These papers focus upon a central topic – that of secrecy in Dickens's life and art – and four of them are of a more general nature: Robert Newsom writes on 'The Hero's Shame', Garrett Stewart on 'The Secret Life of Death in Dickens', Robert Tracy on 'Reading Dickens' Writing', and Alexander Welsh on 'Blackmail Studies in *Martin Chuzzlewit* and *Bleak House*'. The remainder of these conference papers are assimilated into the account below. Elsewhere, in John Carey's large meditation on 'Dickens and the Mask' (*SELit*), the theme of secrecy again looms large, with the emphasis here being upon Dickens's fascination with the defensive masks fabricated by his characters and upon 'masking as an inevitable and universal psychological activity, inseparable from living in a community'.

'It has occurred to me that I am rather strong on Voyages and Cannibalism,' wrote Dickens in 1854. This interest in cannibalism, dismemberment, and the predatory appetite sparks off two of the year's most spirited and versatile articles. In 'English Cannibalism: Dickens After 1859' (*SEL*) James E. Miller draws upon wider Freudian, scientific, and topical contexts to throw light on the 'troubled consciousness of human predation', in later Dickens. He goes on, equally persuasively, to show the variety of literal and metaphoric forms of cannibalism in novels after 1859, working towards the conclusion that Dickens ultimately 'refused to believe that a cannibal appetite was in the nature of man'. Equally enjoyable for its width of reference and original insight is Albert D. Hutter's splendidly energetic study of 'Dismemberment and Articulation in *Our Mutual Friend*' (*DSA* 11).

Giving subtle attention to Dickens's obsession with the physical shape of people and objects, Juliet McMaster (*SEL*) traces the richness of 'Visual Design in *Pickwick Papers*' by considering the diagrammatic oppositions of fat and thin, sphere and upright, implosion and explosion, and images of confinement and bursting energy. These opposed and interlocking visual icons, which she also traces in Phiz's illustrations, are shown to sustain the novel's mythic power and enlarge its themes.

In a sophisticated study of 'The Battle of the Books in Esther's Narrative' (*NCF*) Janet L. Larson uses *Bleak House* to test the larger hypothesis that in Dickens's later works the Bible forms no 'univocal presence' but must be

29. *Charles Dickens: Sikes and Nancy and Other Public Readings*, ed. with intro. by Philip Collins. WC. OUP. pp. xxvi + 246. pb £2.50.

regarded as 'a paradoxical book: it is at once a source of stability, with its familiar conventions of order, and a locus of hermeneutical instability reflecting the times of Victorian anxiety in which Dickens wrote'. Esther's narrative is found to admit evidence of a 'broken Scripture', in particular through rival subtexts deriving from the books of Esther and Job, and Esther's uncertain pilgrimage in the novel is likened to the 'way of the soul' in *In Memoriam*. In 'Dickens, Defoe, the Devil and the Dedlocks: The "Faust Motif" in *Bleak House*' (DSA 10) Marilyn Georgas incorporates Defoe's *Political History of the Devil* and the Faust legend into her argument that Tulkinghorn is a devil-figure who, a symbolic opposite to Esther, 'subsumes all the forms that evil may take' and that the Tulkinghorn-Dedlock plot is a Faustian morality central to the novel's basic pattern of meaning. She concludes that Lady Dedlock is the central protagonist of the novel in that she 'traverses most thoroughly . . . the landscapes of both worlds . . . and is subject both to the good angel and the bad angel'.

This same novel figures in '*Bleak House*: Dickens, Esther, and the Androgynous Mind' (VN), in which Carol A. Senf returns to the problem of the book's divided narration and argues that it bears directly upon the notion of separate spheres allowed to male and female during the Victorian period. Though seemingly patterned on typical Victorian sexual models, Dickens's novel implicitly transcends the conventional view, shows 'the negative effects that this rigid separation had on individual men and women and ultimately on the entire society', and places the reader 'in the position which Virginia Woolf describes as androgynous, a place where heart and head, masculine and feminine are fused'. Elsewhere, F. S. Schwarzbach (ELN) invokes Victorian medical practice and theory to explain some of the reasons why Dickens chose smallpox (rather than the more prevalent cholera) as 'The Fever of *Bleak House*'. Illustrating the topical and symbolic aptness of Dickens's choice, he also underlines the power of Dickens's analogy between pathogenic and moral disease in the novel.

DSA 10 includes a clear consideration by Barbara Weiss of '“Secret Pockets and Secret Breasts”: *Little Dorrit* and the Commercial Scandals of the Fifties', in which she shows how this most topical of novels evokes the widespread financial scandals of the day. These scandals, she asserts, help Dickens to 'dramatize his conviction that a guilt-ridden society must inevitably collapse under the weight of its own corruption'.

Four papers on *Great Expectations* delivered at the First Annual Meeting of the University of California Dickens Institute are published in DSA 11. Acts of reading and writing in the novel as well as Dickens's 'self-conscious concern to map the social and psychological consequences of writing' are of leading concern in Murray Baumgarten's 'Calligraphy and Code: Writing in *Great Expectations*'. The ambivalent connections between writing and fiction-making also play a part in John O. Jordan's 'The Medium of *Great Expectations*'. Edwin M. Eigner in 'The Absent Clown in *Great Expectations*' approaches the ending of the novel by way of earlier Dickens happy endings and Dickens's attraction for the pantomime clown. Finally, Elliot L. Gilbert invokes Dickens's connection with Romantic traditions in '“In Primal Sympathy”: *Great Expectations* and the Secret Life'. In 'To Be Brought Up “By Hand”' (VN) Susan Schoenbauer Thurin examines Victorian objections to the common practice of dry-nursing and of relying upon artificial foods as the

sole source of infant nutrition. Dickens, she shows, tends to connect this practice with the unwanted child and, in *Great Expectations*, 'turns a term normally used for infant care into a metaphorical description of Pip's childhood'.

Among many interesting articles and brief notes *The Dickensian* includes 'Dickens and Painting: The Old Masters' by Leonee Ormond; 'Pip and the Fairchild Family' by Lois E. Chaney; 'The Dickens Family in London 1824–1827' by Michael Allen; 'Steerforth's Old Nursery Tale' by Kathleen Tillotson; 'Great Expectations: Dickens on America' by Dean Hughes; and 'Herbert Pocket as Pip's Double' by Michael C. Kotzin. There is a useful review of 'Recent Dickens Studies, 1980' by Sylvia Manning in *DSA* 10, and, in 'Dickens and Psychoanalysis: A Memoir' (*DSA* 11), a response by Leonard F. Manheim to the question 'What . . . should our criteria be for *good* psychoanalytic criticism in the 70s and 80s?'

Wilkie Collins is the subject of an important article in *DSA* 11 where Ira Bruce Nadel briefly surveys Collins's life-long fascination with science before going on to explore its importance to the structure and theme of Collins's finest detective novel, *The Moonstone*. Identifying some of the scientific works upon which this novel draws, Nadel shows how Collins exploits science and scientific methods to provide a rational basis for mystery, applies new discoveries to criminal aspects of the mind, and succeeds in combining sensationalism and scientific exactitude. He is careful to add that beneath the scientific dimension there 'also lies the tension between the moral necessity of free will and the governing laws of physical and mental science'.

James A. Davies succeeds in ordering a prodigious amount of detail, much of it derived from unpublished material, in his *John Forster: A Literary Life*³⁰. This strikingly full study of a Victorian man of letters is organized around two quartets of his main personal and literary relationships – a first quartet made up of four of Forster's literary 'fathers' (Leigh Hunt, Charles Lamb, Bulwer Lytton, and Macready) and a second four of slightly later date (Browning, Landor, Dickens, and Carlyle). Largely structured around these relationships, Davies's study thus offers not only a portrait of Forster as 'literature's friend' and of the several literary giants whose careers he helped to further, but also of the literary establishment as a whole of which he was an important hub. His portrait builds to a fitting climax with three chapters on Forster's own literary contribution – as journalist, historian, and literary biographer. While not ignoring the degree to which Forster 'cultivated' the great and 'practised friendship as others practised law or medicine', Davies is predominantly sympathetic towards his subject, stressing Forster's impulse to serve which derived from his Unitarian background, his disinterested belief in the dignity of literature, and his qualities as a tough, but honourable adviser and friend.

Drawing upon her expert knowledge of Charlotte Brontë manuscripts which produced a recent bibliography (YW 62.326), Christine Alexander now proves to be a clear and reliable guide to the juvenilia in her scholarly survey of *The Early Writings of Charlotte Brontë*³¹. This is a much-needed study which relegates speculation to the footnote and places ascertainable fact, based upon

30. *John Forster: A Literary Life*, by James A. Davies. ULeics. pp. x + 318. £25.

31. *The Early Writings of Charlotte Brontë*, by Christine Alexander. Blackwell. pp. xiii + 329. £19.50.

close manuscript reading, at the centre of the picture. Identifying and following the development of the juvenilia in the sequence of their composition, Alexander sorts out the plethora of characters and relationships in *Glass Town* and *Angria*. With the context of the Brontës' childhood environment and influences always in mind, she traces Charlotte's emergent literary qualities, measures the effect of her collaboration with Branwell, before concluding with a valuable section on the links between juvenilia and mature fiction. Access to manuscript material allows Alexander to solve numerous problems of dating, authorship, and questionable attribution. Her study also constitutes a measured claim for the importance of the juvenilia in considering Charlotte Brontë's achievement as a whole. A full-length study of Emily Brontë, Stevie Davies's *Emily Brontë: The Artist as a Free Woman*³², has not been available for review.

Though a revaluation of Anne Brontë's work is much overdue, P. J. M. Scott's attempt to make a case in *Anne Brontë: A New Critical Assessment*³³ seems, if not always misdirected, then invariably extravagant and wayward. An unhappy note is struck initially with Scott's statement that Anne Brontë's writings 'should provoke a pondering respect of no small duration' and that she deserves 'a high place in the Pantheon of literary esteems'. Though Scott finds Anne Brontë to be a mistress of quiet restraint and some of her best qualities to be best expressed by negatives, his own approach constantly moves towards the opposite, drawing upon superlatives and rather loose comparisons with Dante, Shakespeare, Herbert, Keats, Henry James *et al.* In addition, the question of Anne's legacy tempts Scott into indulging *en passant* in all manner of eccentricities, including diversions on modern child-rearing, the breakdown of traditional taboos, the sanity of C. S. Lewis, Hardy's fatalism, and the Christian doctrine of Damnation. Scott's case for Anne Brontë is not without value – he can at times be a persuasive advocate – but the whole enterprise is spoiled by too much missionary zeal and operatic gesturing. Indeed, his book is finally taken over by the theologian and rhapsode who forewarns that the last chapter will be 'controversial, partisan and inflammatory of ill temper for any who have the patience to read it through'.

We return to more familiar territory with the year's articles on the Brontë sisters. An entire issue of *SP* is devoted to the publication of a scholarly edition of *Ashworth: An Unfinished Novel by Charlotte Brontë*. Presented in both genetic and clear texts, the fragment is clearly and effectively introduced by Melodie Monahan, who also provides detailed textual apparatus. Elsewhere, Jos. Bemelmans (*N&Q*) draws attention to 'A Charlotte Brontë Manuscript', a note written on the flyleaf of *Les Psaumes de David Mis en Vers Français* and probably written in 1843. *BST* includes Margaret Smith's address on 'The Manuscripts of Charlotte Brontë' and a second address by Margaret Lane on 'Maria Branwell', Edward Chitham's "'Often Rebuked . . .": Emily's After All?', and Everard Flintoff's 'Lord Lytton and Emily Brontë'. *BST* also includes a survey of recent criticism, which is usefully supplemented by Kathleen Blake's 'Review of Brontë Studies, 1975–1980' (*DSA* 10).

32. *Emily Brontë: The Artist as a Free Woman*, by Stevie Davies. Carcanet. pp. 170. £6.95.

33. *Anne Brontë: A New Critical Assessment*, by P. J. M. Scott. Vision/B&N. pp. 144. £8.95.

Four of Mrs Gaskell's short stories – *The Three Eras of Libby Marsh*, *Lizzie Leigh*, *The Well of Pen-Morfa*, and *The Manchester Marriage* – are collected in a single edition³⁴ and introduced by Anna Walters, who describes their underlying concern with the woman question, problems of marriage, and woman's role in society. Carol A. Martin (*SNNTS*) explores the links between 'Gaskell, Darwin, and *North and South*', showing how Mrs Gaskell, in her treatment of industrial struggle, competition, survival, and death, works squarely within the context of mid-century Social Darwinism. Though anticipating many of the conclusions of later Social Darwinists, Mrs Gaskell is found to repudiate some of its main emphases: 'She recognizes the role of struggle and competition in human affairs; she acknowledges in her six deaths the nonsurvival of the unfit, those who cannot adapt, but she denies that struggle, competition, and war should alone be allowed to dictate the course of human progress.' Change through co-operation, she adds, is Mrs Gaskell's alternative key to social progress.

There is a substantial number of books and articles on George Eliot, the year's work being swelled by the delayed publication of centennial items and by a special issue of *SNNTS* devoted to her life and works. This year George Eliot also becomes the first woman to join the distinguished male figures in the Past Masters series³⁵. Rosemary Ashton makes fruitful use of the brief limits allowed her, moving chronologically through the Eliot canon and highlighting its main phases with considerable lightness of touch. She properly emphasizes the growth of George Eliot's 'philosophic intelligence' and scientific imagination, with some especially helpful pointers to German influences – Spinoza, Feuerbach, Riehl, and Goethe. Yet she resists the temptation to present George Eliot simply as the earnest Victorian sage. Her generous provision of extracts from the novels allows for much stress on George Eliot's *creative* achievement as well as on some of the rich ambivalences in her work: 'If in her philosophy George Eliot combined a general optimism with a specific pessimism, in her political views she embraced both approval of radical progress and reluctance to see traditions change.' Ashton's brief introduction helpfully foregrounds aspects of George Eliot the descriptive natural historian for the general reader while also incorporating some satisfying nuances for the specialist.

Anthony McCobb's careful research makes fully evident the range and depth of *George Eliot's Knowledge of German Life and Letters*³⁶, a study whose primary aim is to provide a listing of George Eliot's prodigious reading in German as well as of German works which appear to be part of her extensive 'background'. The list is compiled from a variety of sources, including William Baker's previous researches into the contents of the Lewes/Eliot library, and includes George Eliot's own annotations where available. In a long and detailed introduction, McCobb helpfully surveys the chronology of George Eliot's interest in German life and letters, showing how that interest was fostered by her acquaintances, her reading, and her actual visits to Germany.

34. *Elizabeth Gaskell: Four Short Stories*, intro. by Anna Walters. Pandora. pp. 122. pb £2.95.

35. *George Eliot*, by Rosemary Ashton. Past Masters. OUP. pp. vi + 105. hb £7.95, pb £1.95.

36. *George Eliot's Knowledge of German Life and Letters*, by Anthony McCobb. SSELRR 102. USalz (1982). pp. x + 384. pb.

He also has much to say about the mid-Victorian debt to German culture generally, a situation which prompted Lewes to say (in 1858) that 'Great are the achievements of the German mind, and incalculable the debt which Europe owes to Germany'.

SNNTS publishes a centennial lecture, 'George Eliot: The Sibyl of Mercia', in which David Carroll contemplates the growth of George Eliot's reputation as the earnest Victorian prophetess, and inquiries into the relationship between this version of George Eliot and the woman and intense humanist who created 'experiments in life'. He goes on to trace, in moral essays and fiction, a productive 'tension between a desire to encapsulate truth and an uneasiness about doing so', a tension which shows George Eliot to be constantly conscious of 'the paradoxical position in which the modern sibyl finds herself: she wishes to define moral problems and assert certain values, but the forms of wisdom literature are no longer available'.

'As George Eliot was redefining the nature of the novel, she was at the same time remodeling history', writes Suzanne Graver in 'Modeling Natural History: George Eliot's Framings of the Present' (*SNNTS*). Employing Ferdinand Toennies's distinction between *Gemeinschaft* and *Gesellschaft* to characterize the changing concept of community within the novels as a whole, she goes on to explore the effects of George Eliot's evolutionary model of history and to examine her 'intricately patterned confrontation with the present'.

In 'Portraits of "Audacious Youth": George Eliot and Mrs Humphry Ward' (*ES*) Peter Collister convincingly details a significant instance of George Eliot's influence – upon Mrs Ward's work 'when she turned from the portrayal of rising young men . . . to the more challengingly accessible mind of the young woman'. Suggesting 'a continuity both of moral interest and aesthetic method' between the two, he shows the influence of *Middlemarch* and *Daniel Deronda* to be especially marked in Mrs Ward's *Marcella* (1894) and its sequel, *Sir George Tressady* (1896).

The nature and extent of George Eliot's feminism leads to a wide-ranging inquiry by John Goode (*L&H*) into '“The Affections Clad with Knowledge”: Woman's Duty and the Public Life'. *Romola* is for him a key novel in showing how George Eliot, unlike many other Victorian women writers, 'is aware of the question of women as a crucial feature of the whole of political life' and seeks to 'politicise sexual politics'. Shoshana Knapp (*VN*) invokes a George Eliot biblical allusion as well as the wider context of her fiction in explaining the significance of '“Joy came in the evening”: A Note on a Serious Joke in George Eliot's Diary'. *SNNTS* includes a brief report by Rosemary T. Van Arsdel on conferences, exhibitions, and publications which have marked the George Eliot centenary year.

Adam Bede comes under close and careful scrutiny in 'Infanticide and Respectability: Hetty Sorrel as Abandoned Child in *Adam Bede*' (*ESC*) where Mason Harris ponders the question of how Hetty – and the 'modern' problems she raises – relates to the novel as a whole and its 'pastoral' character. He argues that Hetty, an orphan and confused child rather than an 'adult sinner', raises problems reflecting upon tradition-bound Hayslope and, in several ways, 'belongs to the Poysers and to a central theme in the novel, that of the necessity of moral education through experience'. Thus, he contends that Hetty's ordeal 'brings together the problems of community and individual development . . . [and] pushes them to the limits of Eliot's realism'. In Hetty's

ordeal, he concludes, 'we find the living centre of the novel, and the problems which point beyond the false pastoral of the ending'.

Philip Wakem in *The Mill on the Floss* attracts the attention of two critics this year. Taking his cue from Philip's reference to Maggie as 'a tenth Muse', John Levay (*ESC*) considers a complex of literary allusions which endow Maggie with a Muse-like power over several characters, but especially over Philip the artist and yearning lover: she is, he comments, 'not artistic in deed, but artistic in essence'. In a perceptive study of 'Philip: The Tragedy of *The Mill on the Floss*' (*SNNTS*) Barbara Guth throws light on the contrast Philip provides to Maggie in his response to suffering and final mature affirmation. Guth concludes with the persuasive claim that Philip 'most nearly expresses the narrator's view of life, anticipates the character of Dorothea in *Middlemarch*, and illustrates the ways in which the ending fails as tragedy'.

George Eliot's metaphors conceived as a mode of narrative rhetoric and as functions of the narrator's appeal figure in Meri-Jane Rochelson's 'The Weaver of Raveloe: Metaphor as Narrative Persuasion in *Silas Marner*' (*SNNTS*). In 'George Eliot's *Romola* and Bulwer Lytton's *Rienzi*' (*SNNTS*) Hugh Witemeyer gauges the extent of the latter's influence upon George Eliot's first extended effort in the genre of historical romance. He concludes that, despite large differences between the two, Bulwer was George Eliot's 'starting-point' and that she 'found in Bulwer a workable theory of the genre, a historical subject which paralleled her own, and finally several useful techniques for the introduction of major and minor characters'. Contrasts between George Eliot and De Quincey on the basis of their literal and figurative uses of the stage-coach form the basis of Susan R. Cohen's 'Avoiding the High Prophetic Strain: De Quincey's Mail-Coach and *Felix Holt*' (*VN*), the De Quincey work alluded to being an essay which George Eliot may have read in *Blackwood's Magazine* (1849), 'The English Mail-Coach'. In 'The Madonna and the Gypsy' (*SNNTS*) Victor A. Neufeldt writes on *The Spanish Gypsy* as marking a significant turning-point between *Romola* and *Middlemarch*, this sequence of works showing her 'growing realization that the claims of public duty and responsibility must not be satisfied at the expense of personal fulfillment and happiness'.

Drawing upon much recent feminist criticism, Ellin Ringler (*SNNTS*) returns to the question of whether and how *Middlemarch* can be seen as a feminist work. Acknowledging the 'impressive personal dominance' which George Eliot allows to her women in the private sphere, Ringler nevertheless shares what seems to be the majority view that George Eliot ultimately appears to shrink from the larger implications of her findings. Franklin E. Court (*VN*) returns to the question of 'The Image of St Theresa in *Middlemarch* and Positive Ethics'. Discerning an ironic intention in George Eliot's references to St Theresa in the prelude, he goes on to argue for the importance of Positivist ethics in shaping the Dorothea who 'stands at the end as a testament to the belief . . . in the ethical superiority of women who have the capacity to consecrate their rational and imaginative faculties to the service of feeling rather than blessedness'.

Daniel Deronda continues to attract critical attention and, happily, increasingly sensitive appreciation of its mythopoeic qualities. Adrian Poole (*EIC*) writes discriminatingly on the resonance of '“Hidden Affinities” in *Daniel Deronda*', examining the range and power of George Eliot's allusion to images, myths, and legends from various sources; he concludes with a subtle

analysis of the collective significance of such affinities as 'diffused potencies of the past'. David Moldstad (*PLL*) traces more specific allusions in 'The Dantean Purgatorial Metaphor in *Daniel Deronda*', showing how George Eliot seems to draw purposefully upon the *Divine Comedy* and from it derives the basis of a patterned metaphor which is especially evident in portions of the novel dealing with Gwendolyn's 'purgatorial struggle' in marriage and her final redemption. The place of music and the musician in the overall scheme of the novel attracts the attention of Emily Auerbach in 'The Domesticated *Maestro*: George Eliot's Klesmer' (*PLL*), a study showing how complex a part Klesmer as musician and foreign artist plays in the novel's exploration of art, religion, and national character. Closely following images of divination, sorcery, and witchcraft in *Daniel Deronda*, James Caron (*SNNTS*) claims that 'the rhetoric of magic' is central to the book's unity, methods of characterization, and underlying theme of world-community. Such rhetoric, he emphasizes, reminds us that the 'realist' George Eliot is also 'a visionary concerned with promoting the value of visions'. Many of the preceding issues are embraced and harmonized in Lyn Pykett's carefully modulated account of 'Typology and the End(s) of History in *Daniel Deronda*' (*L&H*). She urges a reading of the novel as a form of 'metahistory' which, in its embrace of myth and symbolism and by casting epic in a typological structure, develops significantly beyond the realism of George Eliot's previous novels. Pykett suggests, however, that such metahistory may not be entirely incompatible with Eliot's earlier Comtean views and concludes that *Daniel Deronda*'s 'millenarian rhetoric, rather uncomfortably perhaps, echoes both the Evangelicals and Carlyle on the one hand, and Marx on the other'.

'Who is this literary Svengali?' asks the dust-cover of David Williams's study of G. H. Lewes, *Mr George Eliot*³⁷. The response emerges in a biography in which the combination of noveletteish style, man-of-the-world bluntness, and recurring prurience constantly jars the sensibilities: George Eliot emerges as 'the little Warwickshire country lass, up there amongst the big vogue-names' and clings to Lewes 'like ivy to a sturdy little tree' while Lewes, who decidedly 'had a way with him', is like 'the stage Fairy Prince . . . with a Cinderella he could work wonders with'. Even Williams's title, *Mr George Eliot*, is an inappropriate concession to the eye-catching, since he wishes to show that Lewes is very far from being a mere adjunct or extension of George Eliot and that he 'had a somewhat larger share of talent than is usually allowed him and Marian a somewhat smaller'. A fair case perhaps, but it is invariably spoiled by intemperate assaults on 'Marion-idolators' (among whom Leavis is numbered), erratic literary judgement, and bluff summary assessment.

Charles Kingsley's *Alton Locke*³⁸ makes a welcome re-appearance in World's Classics paperback form, edited and introduced by Elizabeth A. Cripps.

An important event in Trollope scholarship this year has been the appearance of a handsome two-volume edition of letters³⁹, which includes more than

37. *Mr George Eliot: A biography of George Henry Lewes*, by David Williams. H&S. pp. 289. £12.95.

38. *Alton Locke*, by Charles Kingsley, ed. with intro. by Elizabeth A. Cripps. WC. OUP. pp. xxviii + 452. pb £2.95.

39. *The Letters of Anthony Trollope*, ed. by N. John Hall. Stanford. Vol. One: 1835-1870, pp. xxxvii + 535; Vol. Two: 1871-1882, pp. xv + 547. Two volumes \$87.50.

twice the number previously published in Bradford Booth's 1951 collection. The editor, N. John Hall, succinctly describes the purview of the correspondence and indicates the ways in which Trollope's letters, especially when they begin to increase and multiply after 1860, 'clarify, supplement, and correct the crafted view of his life, both professional and private, as given in the *Autobiography*'. Hall is even more persuasive in claiming Trollope's letters to be a highly revealing record of author–publisher relations as found in the extended correspondence with George Smith (of Smith, Elder) and the two-way exchange between Trollope and John Blackwood. Both volumes have a helpful chronology and annotations, while Volume Two publishes a number of manuscript-fragments and includes a general index for both volumes.

This year also sees the completion of the collected edition of Trollope's short stories with the appearance of Volume 5⁴⁰, a collection of miscellaneous stories, edited by Betty Jane Slemple Breyer. A third volume on Trollope, *The Barchester Novels: A Casebook*⁴¹, succeeds admirably in balancing Victorian with modern judgements, and general assessments of Trollope with studies of the individual novels. In a well-written introduction Tony Bareham offers the timely warning that 'It is much easier to trace "development" in, say, Dickens or Hardy than Trollope' and goes on to show how this, along with other factors, has complicated the latter's critical reception. Another feature of this collection is the amount of space allowed to practising writers, from whom (Bareham adds) 'much of the best criticism has come'. More recent Trollope criticism is usefully surveyed by Donald D. Stone in 'Trollope Studies, 1976–1981' (DSA 11).

In 'Anthony Trollope's Apprenticeship' (NCF) Karen Faulkner carefully examines Trollope's early novels (up to and including *Barchester Towers* and *The Three Clerks*) for what they show of the development of the major novelist. Trollope's early models, his search for an appropriate voice, his skill in dialogue and analysis all figure in her account of the process of trial and error which led Trollope to the discovery of his own strengths as a writer.

For Jerome Meckier in 'The Cant of Reform: Trollope Rewrites Dickens in *The Warden*' (SNNTS) Trollope's 'breakthrough' in his fourth novel represents a significant case of hidden rivalry and dialogue in Victorian fiction. He persuasively argues that in *The Warden* Trollope defines himself and his aims in opposition to the Dickens example and, in particular, to an essay in *Household Words* (1852). Trollope's response to Mr Popular Sentiment thus 'grows into a fictional world that is inherently unDickensian' with the result that *The Warden* may be seen as both 'revaluative parody' and quieter realistic alternative to what Trollope felt to be Dickens's biased advocacy and opportunism.

Owen Dudley Edwards (NCF) writes knowledgeably, if somewhat diffusely on the theme of 'Anthony Trollope, the Irish Writer', examining Trollope's debt as man and writer to Ireland and showing the continuum which exists between his early Irish novels and later fiction. 'The paradox remains', he concludes, 'that he observed England and described it, but while in part his description was true, in part it was an imposition on England of Irish experi-

40. *Anthony Trollope: The Complete Short Stories*. Vol. 5: *Various Stories*, ed. by Betty Jane Slemple Breyer. TCUP. pp. xii + 219.

41. *Trollope: The Barchester Novels: A Casebook*, ed. by Tony Bareham. Casebook. Macmillan. pp. xxix + 215. hb £13, pb £5.95.

ences and people, in part a deployment of qualities common to both islands.' In considering 'Trollope as Thackerayan' (*DSA* 11) Robert A. Colby is led to examine the anomalies and mixed motives which lie behind Trollope's biographical study of Thackeray and the ways in which that work 'reveals far more about its author [and his creed] than about its subject'. Another full-length study, Andrew Wright's *Anthony Trollope: Dream and Art*⁴², has not been available for inspection.

Of the year's work on Meredith the most significant contribution is an unusually lively and enthusiastic study by Joseph Moses of *The Novelist as Comedian: George Meredith and the Ironic Sensibility*⁴³. This is a confessedly 'modernist' reading which foregrounds Meredith's ironic and self-reflexive sensibility and makes of him the Shandean progenitor of Gide, Joyce, and John Barth. Taking confidence from Judith Wilt's 1975 study of Meredith, Moses is concerned less with the specific perspectives in Meredith's work than with the ironic perspectivism as a fact in itself. Hence he proceeds contextually – through comic, ethical, and philosophic contexts – as a way of underlining how Meredith 'is both "owner" and "victim" of his corrosive sensibility, both subject and object in a relentless testing, preserver and destroyer of a novelistic tradition'. The result is a study which is refreshingly open to the problem of finding an adequate critical vocabulary for describing the 'maverick' and 'unsafe' Meredith.

Elsewhere, Carolyn Williams (*VS*) contemplates the connections between Natural Selection and Narrative Form in *The Egoist*, claiming that a Darwinian influence is especially evident in Meredith's emphasis on 'natural and sexual selection as the mechanism of evolutionary change' and that Darwinism works as a 'touchstone' of the novel's dramatic irony. Lorie Roth (*N&Q*) briefly draws attention to 'A Compositorial Error in *The Egoist*', an error appearing in the first edition and which has persisted in all subsequent editions. In the same journal Richard L. Newby derives biographical insights from a news item which Meredith wrote for the *Ipswich Journal* in 1862. Finally, *Evan Harrington* makes a welcome appearance in paperback form⁴⁴, attractively introduced by Barbara Hardy.

Aspects of Thomas Hardy's debt to medieval romance and legend are effectively brought into focus in a short monograph, *Thomas Hardy and the Tristran Legend*⁴⁵, by S. L. Clark and J. N. Wasserman. They detect the underlying presence of the Tristran legend in a 'family' of Hardy's works – *A Pair of Blue Eyes*, *The Famous Tragedy of the Queen of Cornwall*, and *Tess* – and argue for its particular importance in the overall design and iconography of *Tess*, which is found to be a 'subtle re-working' of Gottfried von Strassburg's thirteenth-century version of the legend. In the matter and machinery of Gottfried's *Tristran* (with which Hardy was familiar) the authors find precedents and parallels for several aspects of *Tess* – the conflict between natural and social law, the glorification of love as a unitive/mystical experience and 'a

42. *Anthony Trollope: Dream and Art*, by Andrew Wright. Macmillan. pp. 192. £20.

43. *The Novelist as Comedian: George Meredith and the Ironic Sensibility*, by Joseph Moses. Schocken. pp. xiii + 265. pb \$9.95.

44. *Evan Harrington*, by George Meredith, intro. by Barbara Hardy. B&B. pp. xiv + 472. pb £4.25.

45. *Thomas Hardy and the Tristran Legend*, by S. L. Clark and J. N. Wasserman. Anglistische Forschungen 168. CWU. pp. 96. pb DM 30.

correlative condemnation of the society which condemns this love', as well as numerous icons which suggest fresh ways of regarding *Tess* as 'a new version of an old tale'.

Historical considerations of a different kind figure in 'Hardy in History: A Case Study in the Sociology of Literature' (*L&H*), in which Peter Widdowson argues the need for a 'critiography' which entails 'a study of texts *in history*' – that is, of texts as products of their period but also as 'cultural productions of the 1980s'. He goes on to examine the 'Hardy' constructed by recent bourgeois criticism, marketing, and media; and ponders the 'Hardy' who might be reconstructed 'on behalf of an alternative interest'. One form of reconstruction not considered by Widdowson – that of the musical adaptation of Hardy's works – forms the basis of an interesting piece by Jean Vaché, '*Paroles d'Hiver: Hardy et Britten*' (*CVE*). Hardy's influence in an unexpected quarter is the subject of a brief note by Patrick Diskin, 'Joyce's "The Dead" and Hardy's *The Woodlanders*' (*N&Q*), while in the same journal G. F. Bartle presents 'Some Fresh Information About Tryphena Sparks – Thomas Hardy's Cousin' in the form of unpublished letters written by Tryphena to The British and Foreign School Society.

An intelligent inquiry into 'Early Hardy Novels and the Fictional Eye' (*Novel*) leads Judith Bryant Wittenberg to stress the importance of the 'voyeuristic moment' and 'the compulsion to peep and eavesdrop' in the early fiction. Such 'eruptive visual trauma', also the subject of a recent comic novel about Hardy called *Peeping Tom*, is suggestively linked by Wittenberg to the 'psychotics' of Hardy's writing, explored for what it reveals of a recurring pattern of visual obsession, and seen in relation to larger philosophical and psychoanalytic theories of perception.

In 'The "Looped Orbit" of the Mayor of Casterbridge' (*PLL*) J. Gerard Dollar focuses upon a quotation in Hardy's *Literary Notes* derived from Comte: 'Social Progress – like a "looped orbit", sometimes apparently backwards, but really always forwards.' This note acts as the starting-point for an illuminating study of the course of Henchard's career as a paradoxical 'circling forward' which results from the conflict of centripetal and centrifugal forces, the will to move and the unwilling recoil. In Dollar's view, the end of the novel may well be a pessimistic reversal of Comte's definition since even Henchard's last centripetal flight towards death does not escape the 'built-in circularity to all movement'. R. P. Draper (*CritQ*) writes more generally on *The Mayor* as a tragic novel, arriving at the conclusion that Schopenhauerian and Aristotelean views of tragedy, 'co-exist in a tension which is both heroic and disenchanted'. This same novel is now available in the Everyman Paperbacks series, introduced by J. R. Watson, who also supplies useful concluding notes⁴⁶.

'What does it mean for human law, and especially the marriage laws, to be conceived as a language?' This question provides a common basis for two sophisticated essays on *Jude the Obscure*, Ramon Saldivar's '*Jude the Obscure: Reading and the Spirit of the Law*' (*ELH*) and William R. Goetz's '*The Felicity and Infelicity of Marriage in Jude the Obscure*' (*NCF*). Adopting different premises and procedures, both of these readings fruitfully parallel each other in their interest in the marriage question as involving the conven-

46. *The Mayor of Casterbridge*, by Thomas Hardy, intro. by J. R. Watson. Everyman Paperback. Dent. pp. xxii + 318. pb £1.50.

tions of language itself – particularly the nature of verbal and written contracts, and the status of the ‘letter’ in the process of ‘translating’ the laws of nature into civil terms.

Yoshiko Takakuwa (*SELit*) treats ‘*The Well-Beloved*: Hardy’s “Slight” Novel’ with considerable respect, seeing its central theme – that of the artist in pursuit of ideal beauty – as projecting and objectifying Hardy’s own personal concerns. After briefly comparing serial and novel versions, she concludes with an equally respectful tribute to the novel’s two most ambitious critics, J. Hillis Miller and John Fowles.

Three of the year’s Hardy volumes have not been made available for inspection – Marlene Springer’s *Hardy’s Use of Allusion*⁴⁷, *Thomas Hardy Annual*, No. 1, edited by Norman Page⁴⁸, and the Oxford edition of *Tess of the D’Urbervilles*, edited by Juliet Grindle and Simon Gattrell⁴⁹.

A welcome note of stringency underlies a collection of eight essays on Robert Louis Stevenson brought together and introduced by Andrew Noble⁵⁰. Many of the contributors employ a wider comparative context as a way of measuring Stevenson’s achievement against that of his contemporaries; others pose the question of what Stevenson made of the various genres in which he worked and then attempt to sift the authentic from the merely workman-like. The contributors give praise where praise is earned, though they invariably return to the fact that ‘much of Stevenson’s aesthetic theory and practice seems to be designed to provide him with defences against depth of feeling’, the significance of such defences being the subject of an entire essay by Peter Gilmour, ‘Robert Louis Stevenson: Forms of Evasion’. Though the editor disclaims the intention of providing a ‘radical revaluation’ of Stevenson’s reputation, he has certainly compiled a volume which sanely reconsiders the basis of Stevenson’s present standing and which includes two essays of revisionary force – Kenneth Graham’s ‘Stevenson and Henry James: A Crossing’ and the editor’s own ‘Highland History and Narrative Form in Scott and Stevenson’. Other Stevenson items include a new World’s Classics paperback edition of *The Master of Ballantrae*⁵¹ with a clear and informative introduction by Emma Letley, and Ralph Stewart’s study of ‘The Unity of *Kidnapped*’ (VN), in which he discusses the relationship between the adventure story and Stevenson’s more serious themes.

This has been a good year in general for cheap, well-produced paperback editions of late Victorian works, with World Classics adding George Moore’s *Esther Waters* and Bram Stoker’s *Dracula* to its list, and with the very welcome appearance of George MacDonald’s *Phantastes* (edited by David Holbrook) in the Everyman Library series⁵². Two items of more specialized interest

47. *Hardy’s Use of Allusion*, by Marlene Springer. Macmillan. pp. 202. £20.

48. *Thomas Hardy Annual*, No. 1, ed. by Norman Page. Macmillan. pp. 201. £20.

49. *Tess of the D’Urbervilles*, by Thomas Hardy, ed. by Juliet Grindle and Simon Gattrell. OUP. pp. xiii + 637. £50.

50. *Robert Louis Stevenson*, ed. by Andrew Noble. Vision. pp. 232. £14.95.

51. *The Master of Ballantrae*, by Robert Louis Stevenson, intro. by Emma Letley. WC. OUP. pp. xxxi + 261. pb £2.50.

52. *Esther Waters*, by George Moore, ed. with intro. by David Skilton. WC. OUP. pp. xxviii + 398. pb £2.95. *Dracula*, by Bram Stoker, ed. with intro. by A. N. Wilson. WC. OUP. pp. xxiii + 380. pb £1.50. *Phantastes*, by George MacDonald, intro. by David Holbrook. Everyman. Dent. pp. xxviii + 237. pb £2.95.

appear in *DSA* 10. Here Penelope Fitzgerald introduces and edits (with photographic reproductions of six manuscript sheets) an unfinished and untitled novel begun by William Morris in 1872. This 'abortive novel', as Morris called it, is now christened *The Novel on Blue Paper*. This same volume also makes good the omission of Lewis Carroll from George H. Ford's *Victorian Fiction: A Second Guide to Research* by including Edward Guiliano's invaluable detailed and systematic 'Lewis Carroll: A Sesquicentennial Guide to Research'.

George Gissing figures in several articles this year, the most wide-ranging being L. R. Leavis's 'George Gissing's Life in Books' (*ES*). This article usefully considers the approach adopted in John Halperin's recent biography, *Gissing: A Life in Books* (1982), in the light of how previous biographers have treated the relation between Gissing's life and art, a consideration leading to the larger question of Gissing's place and stature in the history of the novel. Gissing and Arnold Bennett are brought together by William J. Scheik (*SNNTS*), who acknowledges their similarities but goes on to point to significant differences in 'the nature of authorial compassion' informing *The Unclassed* and *Anna of the Five Towns*. Such differences are approached by way of an examination of Schopenhauer's influence upon the structure and rhythms of Gissing's novel as contrasted with the lingering humanist heritage in *Anna*. He concludes that 'Bennett's compassion grants humanity more intrinsic worth than does Gissing's compassion; and this difference registers most prominently in the structure of their novels'.

Adeline Tintner (*ES*) cogently argues upon the theme of 'Denzil Quarrier: Gissing's Ibsen Novel'. Drawing upon evidence from Gissing's diary, she shows how Gissing wished to transpose Ibsen's ideas into novel form, with the result that elements from several Ibsen plays appear to be intertwined in the content and design of Gissing's novel of 1892. This year's *Gissing Newsletter* contains a number of interesting articles, including 'Gissing and the Limits of Total Pessimism' by Jude Brigley; 'The Paradox of Failure and Success in the Novels of George Gissing' by Jacob Korg; 'Gissing, Grant Allen and "Free Union"' by Alison Coates; 'A Forgotten Appraisal of Gissing's Work by Alfred Richard Orage' by Pierre Coustillas; and 'Gissing out of Context: *Denzil Quarrier*' and 'Gissing's Use of Irony', both by Robert Walker. The latest addition to the Harvester Press edition of Gissing's novels is *The Private Papers of Henry Ryecroft*, edited by John Stewart Collis⁵³.

There is a welcome addition to the Kipling canon this year in the form of Elliot L. Gilbert's edition of '*O Beloved Kids*'; *Rudyard Kipling's Letters to his Children*⁵⁴. This handsomely produced and illustrated volume includes a large selection of Kipling's letters to his children, John and Elsie, from 1906 to 1915, when John was killed in battle at the age of eighteen. The whole constitutes a moving record of Kipling as father and family-man, with letters ranging from the delightful 'frivolling' addressed to infants, through Kipling's description of travels in Europe and Canada, to the feelings of a sensitive Edwardian *paterfamilias* who addresses his son as 'Dear old Warrior' or 'Dear old man'. The

53. *The Private Papers of Henry Ryecroft*, by George Gissing, ed. by John Stewart Collis. Harvester (1982). pp. xxxviii + 298. hb £10.95, pb £4.95.

54. '*O Beloved Kids*': *Rudyard Kipling's Letters to his Children*, ed. by Elliot L. Gilbert. W&N. pp. x + 225. £10.95.

informal note persists in *Kipling: Interviews and Recollections*⁵⁵, only the first volume of which has been available for inspection. Here Kipling's early life and career (up to and including his first literary successes in England) emerge through a collection of reminiscences and vignettes. Though the choice of items is carefully made, the items themselves are somewhat hastily and perfunctorily introduced.

3. Prose

This section has four categories: (a) Bibliography and general works; (b) Individual authors; (c) Periodicals and history of publishing; (d) Visual art.

Several books of note have appeared this year. Chris Baldick's *The Social Mission of English Criticism* reflects renewed interest in critical theory, and the rewriting of its history. *Darwin's Plots* by Gillian Beer moves most effectively from close reading of Darwin to the implications of evolution for fictional narratives, and Elizabeth Helsinger, in *Ruskin and the Art of the Beholder*, has contributed significantly to our understanding of Ruskin as a critic. James A. Davies and William Benzie have both written well-researched biographies of two prodigious Victorians, John Forster and F. J. Furnivall.

(a) Bibliography and General Works

*The Victorian Period: Excluding the Novel*⁵⁶ purports to be a volume published in 1983 containing bibliographical entries for poets, playwrights, essayists, and critics, but all is not as it seems. Readers will find critics such as G. H. Lewes, R. H. Hutton, and Leslie Stephen absent, and authors such as Emily Brontë and Hardy present by virtue of their poetry. Moreover, the critical essay attached to the Hardy entry largely pertains to the novels. These anomalies stem from the provenance of the Great Writers Library which is a re-ordering by period and genre of material which first appeared in three thick reference volumes called *Writers in the English Language* published between 1975 and 1980. This also explains why no work published after 1978 is included and why the contents of the volume do not adequately reflect important areas of Victorian studies such as the criticism of the period. That said, the range of dramatists and poets is wide, including John Buckstone (author of *Luke the Labourer*), H. J. Byron, Lord de Tabley, and Aubrey De Vere. Each entry includes a short biography, a full list of published books, a brief list of bibliographies and secondary material, and a short critical essay on the author's work. Well-known critics are among the essayists, and a good proportion of the essays are authoritative; Arthur Pollard's introductory survey is good of its kind, but its equal emphasis on non-fictional prose and poetry, with drama a poor third huddled in a few concluding paragraphs, does not reflect the contents. As a work designed for rapid reference, it offers the student more than the *Concise CBEL* and less than an encyclopaedia.

*Bibliographies of Studies in Victorian Literature*⁵⁷ reproduces successively

55. *Kipling: Interviews and Recollections*, Vol. I, ed. by Harold Orel. Macmillan. pp. xiii + 170. £17.50.

56. *The Victorian Period: Excluding the Novel*, ed. by James Vinson, intro. by Arthur Pollard. Great Writers Student Library 7. Macmillan. pp. 219. hb £15, pb £7.50.

57. *Bibliographies of Studies in Victorian Literature, for the Ten Years 1965-1974*, ed. by Ronald E. Freeman. AMS. pp. xlv + 876. £67.95.

the annual bibliographies from *VS* for the years 1965–74, to which is added a single index which lists critics, Victorian authors, periodicals, institutions, and subject-headings. This useful collection is prefaced by a fascinating statistical introduction by Ronald E. Freeman who describes from a variety of perspectives the state of the subject over the decade.

Bibliographies of individual authors have appeared in various journals. Substantial primary and secondary bibliographies of Vernon Lee are contributed to *ELT* by Phyllis Mannocchi and Carl Markgraf, respectively, and in *VPR* D. P. Crook and D. O'Donnell provide a checklist of the publications (other than books) of Benjamin Kidd (1855–1916), author of the best-selling *Social Evolution* (1894). In the same journal Fred Hunter writes briefly about the contents of the Bessie Rayner Parkes Collection at Girton College, Cambridge, which contains material about conducting *The English Woman's Journal*. Two reports on special library collections appear in *ELT*, one on the University of Sussex by John Burt and Elizabeth Inglis, and one on the University of Durham by A. D. Burnett.

Articles on the profession of authorship have been written by Jerome Buckley and John R. DeBruyn. Buckley's rather general address to the Victorian Institute's annual conference on 'Well-Brokered Talents: The Victorian Profession of Authorship' is reprinted in *VII*; in *BJR* DeBruyn writes at length, if interestingly, about the personal and literary relation between Queen Victoria and the historian, playwright, and journalist, Arthur Helps, who became her literary adviser and editor of her published and unpublished writings. DeBruyn details the development of the private to the published editions of *Leaves from the Journal of Our Life in the Highlands*, which Helps superintended.

Chris Baldick's aim in *The Social Mission of English Criticism, 1848–1932*⁵⁸ is to intervene in critical debate against the antihistorical thrust of structuralism and to establish the ideological nature of 'Eng. Lit.' through an historical analysis of the social function of English criticism. This it does, in connection with a particular tradition in English criticism which has itself claimed to be free of ideology through 'disinterestedness' or an opposition to philosophy and theory. While chapters are allocated to the work of Arnold, T. S. Eliot, I. A. Richards, and the Leavises, the book is problem, not author, centred, and an important aspect of the argument, the nature and rise of English as a subject in the schools and universities, is discussed at length. On the whole Baldick subjects familiar material to coherent scrutiny with good results, but he does usefully bring some more obscure material, about Henry Newbolt and the English Association for example, into the central arena. I think Baldick's book will outlive its topicality and should be read.

*Darwin's Plots*⁵⁹ by Gillian Beer has much to reveal to all readers of Victorian literature. Essentially, the book divides into two parts, with the first consisting of a pithy philosophical introduction, and two sections on the language and plots of Darwin's *Origin of Species*, and the second of essays on the implications of evolutionary narrative in *Middlemarch*, *Daniel Deronda*,

58. *The Social Mission of English Criticism, 1848–1932*, by Chris Baldick. Clarendon. pp. 250. £19.50.

59. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction*, by Gillian Beer. RKP. pp. x + 303. £17.95.

and some novels by Hardy; women characters are considered in terms of descent and sexual selection. While the latter half of the book is an interesting series of applications, the first half is arresting with its painstaking and eye-opening probe of the fictive structures, language, and postures of evolutionary science and Darwin's book. It will make many of its readers turn to *The Origins* and itself offers a valuable and particularized view of Victorian discourses of various kinds. That Walter Bagehot's liberalism diminished under the influence of Darwin's theory of evolution is shown with reference to Bagehot's *Physics and Politics* and *The English Constitution* by Martha Westwater in 'The Victorian Nightmare of Evolution: Charles Darwin and Walter Bagehot' (VN).

*Strangeness and Beauty*⁶⁰ is a two-volume anthology of aesthetic criticism which aims to function as an anthology of prose criticism and as a Reader in aestheticism; this means that it excludes Morris's aesthetic poetry and fiction in favour of a later essay almost devoid of aestheticism. Still, this and some eclectic methods of ordering and cutting material, are small flaws in what is a good and well-presented anthology. Volume I, *Ruskin to Swinburne*, includes selections from work by Ruskin, Baudelaire, and Swinburne, and smaller selections from Morris, the PRB, Rossetti, Hallam Tennyson, Poe, and Theophile Gautier, and Volume II, *Pater to Arthur Symons*, work by Pater, Symons, and Yeats and less by Oscar Wilde, George Moore, and James Whistler. The editors provide general introductions to each volume, headnotes for each author or group, and attractive explanatory footnotes. This sound introduction, available simultaneously in paper and hard covers, is suitable for teaching and may stimulate the introduction of coursework on aestheticism.

R. K. R. Thornton has fruitfully brought some fresh thought to *The Decadent Dilemma*⁶¹ and, placing the movement in a general context of the notion of decline in the period, ends with a concluding discussion of 'the literature of failure'. There is a cogent chapter on the idea of decadence in France, and a careful attempt to trace the usage of the term 'decadence' in England, followed by chapters on five figures, Dowson, Lionel Johnson, Arthur Symons, Yeats, and Beardsley, in which after sketching the biography and the myths, Thornton comes to close consideration of the work. Thornton's is a successful attempt to add substance and definition to what has long seemed to persist as impression, despite extensive documentation.

Critics in the journals continue to be drawn to work on the PRB, the Aesthetes, and the Decadents. In *JPRS* Barbara Goff describes forthrightly the advanced social vision of the male Pre-Raphaelites in 'The politics of Pre-Raphaelitism' with particular attention to their women models, mistresses, and wives. There is no acknowledgement of Rossetti's neglect of Elizabeth Siddal, or his exploitation of Fanny Cornforth, or even of his liaison with Janey Morris, to contradict Goff's Panglossian claim that the 'private lives from which they produced their public art, [were] exemplary and contagious'. In *DUJ* Isobel Murray identifies Meinhold's *Sidonia the Sorceress*

60. *Strangeness and Beauty: An Anthology of Aesthetic Criticism, 1840-1910*, ed. by Eric Warner and Graham Hough. CUP. Vol. 1, pp. xii + 285; Vol. 2, xii + 303. hb £25 and pb £8.50 each vol.

61. *The Decadent Dilemma*, by R. K. R. Thornton. Arnold. pp. 215. £19.50.

which was published by the Kelmscott Press in 1893, as a 'Pre-Raphaelite cult book'.

Julia Whitsitt's piece in *JPRS*, '"To see clearly": Perspective in Pre-Raphaelite Poetry and Painting' is one of the best this year. She shows how the relativist status of the object and the position from which it is viewed in Victorian metaphysics are manifest in the abandonment of illusionist perspective as an ordering principle in Victorian art, but most clearly in Pre-Raphaelite poetry and painting, both of which are flat and all-inclusive of myriad detail. The direct influence of D. G. Rossetti's conceptual framework in his poems on the iconography of Simeon Soloman's *A Vision of Love Revealed in Sleep* (1871) is Steven Kolsteren's concern in *JPRS* (1982).

In a lengthy two-part article in *BJR*, 'The Fleshly School Revisited', Christopher D. Murray reviews the 1871 Fleshly School controversy in the light of letters by Swinburne and D. G. Rossetti, the diary of William Michael Rossetti, and private correspondence of Sidney Colvin and Buchanan, and updates John Cassidy's *PMLA* article of 1952. Murray's literary detective-work reveals a crucial role for Sidney Colvin in provoking Buchanan to issue his review as a pamphlet, and a wry Buchanan who often berated himself in public, even reviewing his own work unfavourably, as in 'Fleshing the Fleshly', a chiding review of his own pamphlet by Buchanan which Murray reprints in an appendix.

Zelda Austen's subject in *JPRS* is a comparison of the various but entirely separate activities of 'Oscar Wilde and William Morris in the Eighties'. While the comparison proves informative, its dependence on a contrast between Wilde as a 'grasshopper' and Morris as an assiduous 'ant' results in some considerable underestimation of Wilde's achievement in the decade; it is clear that Wilde with only a novel, reviewing, and a periodical to his credit, would not have merited academic promotion in Austen's institution!

In 'Decadent Style and the Short Story' (*VII*) John R. Reed demonstrates how Pater in *Imaginary Portraits*, Ernest Dowson in *Dilemmas*, and Arthur Symons in *Spiritual Adventures* relate theme and form in a manner which reflects the history of the movement from Aestheticism to Decadence. Because the material is on the whole unfamiliar and the piece is short, the high proportion of description to analysis means that the analysis is unfortunately schematic. But what he claims to discern is of worth:

What began with Pater as an interesting method of weaving together a related group of stories, and making then an aesthetic argument, becomes in Dowson a tension between the immediate fragmentation of experience and the yearning for an impossible harmony, while in Symons the atomization of decadent style mirrors the fragmentation of human personality which may no longer be viewed in terms of harmony and order but must be seen as a willed reshaping of characters.

Fr Brocard Sewell's piquant collection of essays, *Like Black Swans*⁶², is mainly a series of biographical appreciations of literary and ecclesiastical personages associated with Catholicism, from the Restoration Cardinal of Norfolk, Philip Howard, to Ann Quin, the poet who died in 1973. But most of

62. *Like Black Swans. Some People and Themes*, by Brocard Sewell. Tabb (1982). £18.

the pieces concern mid and late Victorians – Robert Hawker, author of *Cornish Ballads*; Baron Corvo; Olive Custance; Hardy and Chesterton; and Montague Summers, among others. Certainly, the sketch of one of the lesser-known subjects, Hilary Pepler, a printer and publisher in the Morris tradition, is of considerable interest in itself and in so far as it informs the reader about Sewell, the author of these circumspect studies of *recherché* matters, the tone of which derives unmistakably from the 1890s.

*That Noble Science of Politics*⁶³ calls itself ‘a study in nineteenth-century intellectual history’, but it is specifically an attempt to find in the past the origins of the present subject of politics, and to trace its rise, in parallel to Baldick’s study of English criticism reviewed towards the beginning of this section. Like criticism in the nineteenth century, politics is a ‘composite discourse’ carrying ‘more than just traces of other discourses’, and the essays treat politics and philosophy, history, the comparative method, and economics, as well as the great teacher–purveyors of the subject and their pupils such as Dugald Stewart and Henry Sidgwick. Readers of nineteenth-century literature who accept that written Victorian culture was significantly more holistic than ours will find *That Noble Science of Politics* to fit in well with the insights afforded by Baldick and Beer.

Another outgrowth of the history of ideas is the ‘intellectual biography’, by means of which James A. Colaiaco distinguishes his *James Fitzjames Stephen and the Crisis of Victorian Thought*⁶⁴ with its concentration on Stephen’s religious and political thought from the ‘excellent biography’ of 1895 by Leslie Stephen, Fitzjames’s brother. While *Liberty, Equality, Fraternity* (1872–3), a late attack on John Stuart Mill’s advocacy of social equality, democracy, and the Religion of Humanity, is the work for which Fitzjames is best known, his heavy commitments to journalism and his frequent contributions to the periodicals – the *Saturday Review*, *Cornhill*, and the *Pall Mall Gazette* where the pieces on Mill appeared anonymously – are the basis of Colaiaco’s discussion and receive a lot of critical attention. Stephen’s dedication to the preservation of culture and his consequent fear and suspicion of the masses are evident in his notices for the *Saturday Review*, in which he attacks Dickens’s fiction and advocates Balzac’s realism. Colaiaco treats both in a short chapter on ‘The Politics of Literature’. However, the pertinence of Stephen to the Victorian debates by Arnold, Harrison, Mill, and others on the definition and adequacy of liberalism and of culture is manifest throughout this informative volume which successfully views Stephen in relation to Victorian thought.

Martin Meisel’s *Realizations*⁶⁵ explores relations among fiction, painting, and drama in the nineteenth century. A characteristically American example of intellectual history in its ambition and breadth, it is concerned principally with finding formal similarities and expressive and narrative conventions shared by fiction, painting, and drama in so far as they are representational

63. *That Noble Science of Politics. A study in nineteenth-century intellectual history*, by Stefan Collini, Donald Winch, and John Burrow. CUP. pp. x + 385. pb £9.95.

64. *James Fitzjames Stephen and the Crisis of Victorian Thought*, by James A. Colaiaco. Macmillan. pp. xiii + 266. £20. (Rev’d by Stefan Collini in *TLS* 16 September, p. 975.)

65. *Realizations. Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*, by Martin Meisel. Princeton. pp. xix + 471. £48.50.

arts. For example, pictorialism in novels by Scott and Mrs Craik, George Eliot and Dickens, the effect of the diorama and panorama on Dickens's serial narratives, and of 'pictorial dramaturgy' on the fiction of Wilkie Collins and Charles Reade are topics in a chapter on the novel, 'Telling Scenes', and Holman Hunt's illustrations for the Moxon Tennyson as 'literal realizations' of poems the subject of another. There is much of interest on Victorian drama: on the link between tableau and the photograph for example; on the translation to the stage of Cruikshank's graphic narratives, and of novels by Ainsworth and Dickens illustrated by Cruikshank. Discussion of the recurring narrative configuration, the prison scene, primarily concerns Dickens, and of the antecedents (in painting) and descendants (in drama) of illustrations to *Pendennis* and *Vanity Fair*, Thackeray. The art-book format of this handsome volume rightly indicates its grounding in art – history and criticism; where its orientation allows for full discussion of visual art forms, visual and visually related aspects of drama and literature principally emerge. That said, *Realizations*'s collocations are absorbing and convincing, and a welcome reminder of the richness of good and committed comparative study.

An article in *VS* also invites comparison of visual and literary discourse to good effect; Matthew Lalumia's 'Realism and Anti-Aristocratic Sentiment in Victorian Depictions of the Crimean War' is pertinent to *Maud* and Tennyson's other battle poems. Pictures by Sir Joseph Noel Paton, J. E. Millais, and Lady Elizabeth Butler, water-colours by George Thomas and Sir John Gilbert, and cartoons in *Punch* all reveal antiaristocratic feeling regarding the British army, with ordinary soldiery dominating the iconography, and outrage and abuse evident in the depiction of high-born commanders.

Two review-articles in *VS* merit notice: Volume 1 of Beatrice Webb's diary (for 1873–92) is the subject of a searching piece by Barbara Caine, and Diana Gittins is informative in 'Let the People Speak: Oral History in Britain'.

(b) *Individual Authors*

The first full-length biographies of John Forster, F. J. Furnivall, and Oscar Browning, a critical study of Arnold's cultural theory, and a selection of Macaulay's letters are among the noteworthy publications this year.

James A. Davies's life of John Forster⁶⁶ is *A Literary Life*, and he has devised an apposite division of his subject, loosely chronological but predominantly centred upon authors and topics. There are four parts, one on early life and influential friends (Leigh Hunt, Lamb, Bulwer, and Macready); and three parallel sections on the 'man of letters', the first a rapid overview which takes us through the remaining career; the second, which doubles back, on four friendships, with Robert Browning, Walter Landor, Dickens, and Carlyle; and the third a concluding assessment of Forster's professional concerns, as journalist, historian, and literary biographer. Throughout, Davies's voice is explicit in the narrative – presenting, selecting, weighing up – as it is in the structure of this *Life*; the material is controlled, and clear outlines emerge, but Davies's predisposition for clarity does mean that the chapter on Forster's journalism, for instance, is necessarily an apt summary which eschews most of the detail of the process of editing and writing leaders and reviews. However, the final chapter, on Forster the literary biographer, is

66. *John Forster: A Literary Life*, by James A. Davies. ULeics. pp. x + 318. £25.

steadily focused on his *Life of Dickens*, which is tellingly compared with other contemporary lives of Dickens by J. C. Hotten and G. A. Sala, and with Forster's earlier biographies from which, Davies argues, this is a departure. Taking issue with various twentieth-century critics, Davies emphasizes the inclusiveness of Forster's *Dickens*, its psychological insight, and its telling use of documentary material (however 'edited') to reveal what is not otherwise possible to state. The annotation of Davies's volume, which will now be referred to for years to come, is usefully full as is the detailed bibliography, but unfortunately the portion of the index on pp. 312–13 has been badly pasted up, and the entries for 'g', 'h', and 'i' are fractured and incomplete, marring what is otherwise an attractively printed and produced book.

In his 'critical biography', *Dr. F. J. Furnivall: A Victorian Scholar Adventurer*⁶⁷, William Benzie adopts the same organization as Davies, a rapid survey of the life followed by sections on topics, but where Davies steadfastly distances and suppresses detail to reveal the larger design, Benzie allows the teeming particulars of Furnivall's prodigious activities to shape the narrative. The result is a text full of quotations, titles, and dates, with events such as the long row with Swinburne related chronologically in all its stages and twists. Furnivall's personal life and temperament, his involvement with Christian socialism, and his lifelong wish to disseminate knowledge to working people emerge clearly. The text also contains a lot of information about the various societies that Furnivall founded and actively participated in, many of them contributing significantly to the establishment of English as an academic subject, and as a stimulus to research. Furnivall's part in single endeavours such as the Browning Society has already been studied in great detail, but one advantage of Benzie's book is that Furnivall's work with the NED (now OED), the Early English Text Society, the Ballad Society, the Chaucer Society, the New Shakspeare Society, the Browning Society, the Shelley Society, and the Wyclif Society is collated and assessed in the light of more-specialized studies. References, bibliography, and index in this readable and informative biography are comprehensive and will aid future researchers.

Ian Anstruther's book on Oscar Browning⁶⁸ is aimed more at the general reader; although it draws extensively on unpublished sources, it is written in a popular, almost racy style, and makes the most of the scandals surrounding Browning first at Eton and then at King's College, Cambridge, where, after dismissal from Eton, he spent the rest of his life. Amusing contemporary cartoons of Browning appear in the text, intensifying its tone and bringing it closer to the socially gifted and gregarious aspect of its subject. Anstruther's well-researched book will, doubtless, be read and referred to by scholars for its view not so much of Browning but of the myriad homosexual circles in which he moved, and which he and his correspondents document. Anstruther's notes, bibliography, and index all fall short of scholarly standards, but they do illuminate rather than obscure.

In *The Cultural Theory of Matthew Arnold*⁶⁹ Joseph Carroll takes issue with

67. *Dr F. J. Furnivall: A Victorian Scholar Adventurer*, by William Benzie. Pilgrim. pp. xi + 302.

68. *Oscar Browning*, by Ian Anstruther. Murray. pp. x + 209. £12.50.

69. *The Cultural Theory of Matthew Arnold*, by Joseph Carroll. UCal. pp. ix + 275. £19.

most recent critics in arguing that from 1857 Arnold does create a coherent cultural theory, of which his literary, historical, and religious ideas are parts. Its nature and development are Carroll's topics, and the argument draws on both Arnold's poetry and prose. As one might expect, Carroll considers the German cultural theory which Arnold invokes repeatedly as inspirational, but more contentiously he alleges that Arnold's 'nearest native affinity' is to the rationalist Neoclassicism of the eighteenth century and that 'the religious phase of Arnold's career seems to be a period of regression'. The latter position seems to be a necessary consequence of taking Arnold's self-proclaimed rationality at its face value and ultimately according it such undue emphasis. Carroll's position is not, however, as neat as he alleges, and in the midst of the chapter on 'The Style of Reason' we meet the statement that 'The poetry of English Romanticism, especially that of Wordsworth, serves Arnold as a primary religious source'; the chapter also includes a lengthy narrative catalogue of Arnold's borrowing of 'phrase and idea' from Dryden, Addison, Pope, Swift, and Johnson as evidence for Carroll's contention. Except for the brief introduction where Carroll considers the views of other, named critics, his criticism has an air of isolation from recent scholarship, debates, and critical theory; moreover, it manifests the kind of unselfconscious self-referring absorption in Arnold's *oeuvre* commonly found in dissertations; both of these characteristics are corroborated by the gap between the publication date of this book and the dates of works cited in the notes and bibliography, the great bulk of which predate 1971. The other area about which this book remains almost totally silent is Victorian Britain with its debates on culture, and the cut and thrust of ideas, politics, and periodicals in which Arnold's theories bred.

Essays in Criticism, Literature and Dogma, and *Culture and Anarchy* provide occasions for William Buckler's three essays on Arnold's prose⁷⁰. The 'literariness' of his writing is stressed in the first essay, and claims for Arnold the humanist and moralist are offered in the second and third as replies to the attack by Deconstructionists on the tradition of classicism (read humanism) which allegedly culminates in Arnold. Ponderously titled, the essays are rhetorical and inflated, though some of the assertions and readings provoke thought rather than reaction. In 'Literature and Dogma and Literature: New Textual Perspectives on Arnold's Critical Organicism' Buckler shrilly contends that Arnold's parabolic or analogical method 'has the crucial effect of "placing" the critic in an organic rather than in a mechanical relationship to his literary object'. Illustrating 'the profoundly imaginative characteristics of Arnold's prose' in the second essay, Buckler rambles through R. H. Super's volume of *Essays in Criticism*, and in 'Facing the Enemy Within: An Examination of the Moralism Mythos in *Culture and Anarchy*', Buckler discerns a moralist's role so deep that the 'persiflage' of the volume may be viewed as part of Arnold's oblique design.

The theology of George Tyrrell, a Roman Catholic Modernist who was born into the Anglican Church, converted to and later excommunicated from the Catholic Church, and buried in an Anglican cemetery, is compared with Arnold's by Nicholas Sagovsky in *Between Two Worlds: George Tyrrell's*

70. *Matthew Arnold's Prose: Three Essays in Literary Enlargement*, by William Buckler. AMS. pp. xiv + 116. £17.95.

*Relationship to the Thought of Matthew Arnold*⁷¹. While Sagovsky finds that 'nothing in Tyrrell's published works or private correspondence suggests that he read Arnold at all deeply or systematically', his close and careful comparisons of the two make more plain the implications of Arnold's theology, particularly to readers not as conversant with theology as the author or his subjects. Sagovsky's main interest is Tyrrell, and 'the extent to which he drew on Liberal Protestant methods, filtered by the English literary mind, in the forlorn cause of a renewed Catholicism', but this well-written book consistently keeps both theologies steadily in focus. An interesting review of Sagovsky appears in *Arnoldian* for spring 1984.

The place of religion in Arnold's work is explored in several articles as well. The March number of *Critl* includes a critical forum on 'The Function of Matthew Arnold'. In the first essay, 'Arnold at the Present Time' Eugene Goodheart presents an Arnold still caught up inexorably in a Christian framework, for whom 'the process of secularization discloses the religious function of both literary and social life'. Linking twentieth-century criticism to Arnold's endeavour, Goodheart notes that while 'deconstruction can be viewed as an attempt to complete the process of the desacralization of literature that Arnold tried to arrest', it denies the social and 'pedagogical' functions of literature which Arnold promulgated and which Goodheart values: Arnold's humanism, his 'religious ideas about literature as a living expression of men and women' represents a positive strain upon which to build an alternative to the barrenness of post-structuralism. The latter part of the article is addressed to Geoffrey Hartman's critique of Arnold in *Criticism in the Wilderness*, and George Levine's 'Matthew Arnold: The Artist in the Wilderness' takes on Hartman and especially Goodheart. For Levine the Arnoldian tradition is unfortunately at the centre of current critical debate, and *should be* displaced. Levine's notion of Arnold's criticism – 'playful, self-reflexive, indirect, assertive without analysis, and deeply personal' – seems more apt than Goodheart's stress on 'high seriousness', and Levine's discussion of 'Wordsworth' as an illustration of his argument that Arnold's criticism is art, 'a great autobiographical fiction' is absorbing and convincing. In the third essay, 'Arnold Then and Now: The Use and Misuse of Criticism', Morris Dickstein examines reasons for Arnold's reign in the Britain and America of Leavis and Trilling, the misreading and adoption by conservative aesthetes of Arnold as railer against progress, and in the late 1960s the rejection of Arnold as the mainspring of academic criticism. For him Arnold is the founder of 'a criticism of sensibility' rather than academic criticism, and he points to some 'old-fashioned but still powerful elements' in Arnold's criticism such as value judgements, biographical method, and social criticism, that might help resolve contemporary critical 'uncertainty'. Ending with a suggestion that the cultivation of feeling and personality in Pater's criticism is a welcome extension of Arnold's criticism of ostensible suppression of self, this essay, while interesting in outline, is overlong and declines to engage with others in the forum. In short tailpieces, Stuart Tave addresses himself to Goodheart's Arnold, and Goodheart replies. Apart from Dickstein's solo,

71. *Between Two Worlds: George Tyrrell's Relationship to the Thought of Matthew Arnold*, by Nicholas Sagovsky. CUP. pp. xii + 192. £20. (Rev'd *Arnoldian*, Spring 1984, pp. 70–4.)

Critl's debate format successfully engenders a liveliness of critical discourse, and a sense of responsive reading.

Two short pieces appear in *Arnoldian*. John L. Speller, writing on 'Arnold and Immortality', looks at Arnold's divergence in his later theological prose from the Goethean position he takes in 'Immortality': in the 1870s and 1880s Arnold's ideas owe much more to Schleiermacher than to Goethe; Laurence Mazzeno and Allan Lefcowitz publish some second thoughts on the Arnold-Bryce correspondence occasioned by the comments of two readers on their article last year. Also in *Arnoldian* Fraser Neiman has a useful review-essay, 'A Note on Arnold Scholarship', which covers and lists some publications of 1982. *Victorian Institute Journal* (VIJ), an annual journal from East Carolina University, Greenville, and edited by Donald Lawler, is new to YW. In its 'Colenso's "Intelligent Zulu": A Rhetorical Trick?' Ben Varner looks beyond Colenso's explanation of the inspiration of his sceptical comment on the truth of the Pentateuch and Joshua in 1862, to Colenso's discipleship of Maurice dating from twenty years before and to the ideas of *Essays and Reviews* which appeared in 1860. For anyone interested in Arnold's 'The Bishop and the Philosopher' this is an enlightening piece. I have not seen David Bromwich's 'The Genealogy of Disinterestedness' in *Raritan* (1982), nor Ruth ap Roberts's *Arnold and God* (UCal).

Ross Harrison's *Bentham*⁷² is a clear, stylish, and witty narrative, outlining the 'complete shape' of Bentham's work – the ethical and political thought, the metaphysics and theory of meaning, alongside particular practical proposals. Harrison's concern with the fascinating provenance of various texts, with Bentham's detestation of 'the pestilential breath of fiction', and imaginative and fiction-like shaping of his own narrative (the book begins with a chapter called 'The End' which draws its content from images invoked by the occasion of the dead body of Bentham surrounded by his disciples) make it positively delectable for readers of Victorian literature who, having taken in the anti-utilitarian arguments of Dickens, Carlyle, Tennyson, and Arnold, are grown curious about Benthamism and wish to see for themselves.

Behind Samuel Butler's project, like Bentham's, was the commitment to demythologize Christianity and its ethical and moral systems. Butler, son of a priest, New Zealand sheepfarmer, and author of a series of books on evolution as well as fiction and autobiography, is revalued in a monograph by Thomas L. Jeffers⁷³. Chapters on his 'reverent agnosticism', his hedonist ethics, and his libertarian educational theory are capped by Jeffers' tolerant assessment of Butler's rebellion and 'systematic complacency' which he defends as self-acceptance. In place of the romantic tradition of childhood with which Butler's autobiography is usually associated, Jeffers puts Locke, Chesterfield, and Cobbett, writers of the English Enlightenment whose wit, urbanity, scepticism, and political conservatism Butler echoes. *Samuel Butler Revalued* utilizes *The Way of all Flesh* throughout as a ground for the discussion, drawing on it rather uncritically for illustration of its author's ideas concerning ethics, education, religion, and the family, as though it were not fiction. In this history of ideas the text as such is not under discussion, and when I reached the last

72. *Bentham*, by Ross Harrison. The Arguments of the Philosophers. RKP. pp. xxv + 286. £14.95.

73. *Samuel Butler Revalued*, by Thomas L. Jeffers. Penn State. pp. 146. £11.

chapter I was not surprised that Jeffers finds Butler ultimately valuing 'the life of the mind' over that of the body.

There is not a lot to report on Carlyle this year. Carlyle Pamphlets 4, published by *CN*, is 'A Centenary Bibliography of Carlylean Studies Supplement 1: 1975–80' by R. W. Dillon who notes in a brief and statistical introduction that while 'a slight surge of interest in Carlyle is to be noted', there is 'an alarming trend away from Carlyle's actual work'. Dillon includes secondary as well as primary sources. Rodger L. Tarr contributes the annual bibliography to *CN* which covers 1980–1. Still on bibliography, the founding editor of the *Duke–Edinburgh Letters*, Charles Sanders, recounts in 'A Brief History' of the edition in *SSL* the origins of his interest in Carlyle in the 1920s and the laborious process, dating from the 1950s, of locating and collecting the letters. About half the article is devoted to an interesting account of some editorial and bibliographical problems experienced by the editors of a great modern-day edition such as this one, and details of their methodology emerge.

Four critics present new material. Jules Seigel publishes for the first time a fragment on Peel from Carlyle's 'big book' on contemporary political affairs planned in the late 1840s in 'Carlyle and Peel: The Prophet's Search for a Heroic Politician' (*VS*). Duly tracing Carlyle's reaction to, and contacts with, Peel from 1842, Seigel contests the contemporary and modern allegations that Carlyle had nothing to say after 1843 and left his generation in the wilderness into which he had led them. In *CN* K. J. Fielding prints some unpublished material from the *Reminiscences* on the subject of one 'Captain James "Belial" Baillie – Jane Carlyle's Wicked Cousin'. Attracting our interest immediately by dubbing 'gossipy and trivial' the colourful account by Geraldine Jewsbury and Carlyle's comment upon it, Fielding notes that two passages were suppressed by Froude, and concludes with his own assessment of Baillie. More unpublished material is unearthed and presented in *CN* by D. J. Trela; he considers Carlyle's talent for pen portraiture in a sketch of John Pym, which Trela dates November–December 1843 and found in the Forster manuscripts; from the same manuscripts, Michael Goldberg publishes a slightly abbreviated version of an unpublished article written by Carlyle for the *Examiner*; 'Prospects of the French Republic' was suppressed in March 1848 by John Forster who may have feared that Carlyle's enthusiasm for the overthrow of Louis Philippe might damage the circulation of the *Examiner*, although Goldberg argues that Forster's reasons remain obscure.

Two critics contribute biographical material to *CN*. Marinell Ash neatly encompasses Carlyle's friendship with David Laing, a successful Edinburgh bookseller, editor, and librarian, and John Knox, scholar, from its beginnings in 1841 to its quarrelsome end in 1875 over a difference in opinion about the authenticity of portraits of John Knox. Posterity has decided in favour of Laing's dispassionate scholarship and against Carlyle's intuitive argument in *Fraser's* of 1875. Katherine MacDonald briefly introduces notes of a visit her father, John Munro, and his younger brother Henry, paid to the ageing Carlyle in 1880, when John was 16. Other short pieces in *CN* include those by Aileen Christianson, who prints and comments on a petition written by Carlyle in 1838 in support of the penny post, and Elizabeth Arbuckle, who combs Harriet Martineau's correspondence for her relations with the Carlyles.

Three articles treat familiar works. In *VS* Lawrence Poston wisely seeks the context of *Signs of the Times* by looking to its origins in the *Edinburgh Review*

where it appeared as a review of a utilitarian, a millenarian, and an unknown fugitive (or fictive) text. Through examining W. A. Mackinnon's *The Rise, Progress, and Present State of Public Opinion in Great Britain* and Edward Irving's *The Last Days* Poston argues that Carlyle's web of allusion can be elucidated by an analysis of the language of the utilitarian and millenarian controversy. While Poston's essay does provide a revealing context for this seminal early work of Carlyle's, it does not sufficiently acknowledge that the 'context' consists not merely of the books reviewed, but of the periodical in which *Signs* appeared, and the periodical's context more generally. The perspective is still firmly author centred.

Chris Vanden Bossche offers an erudite and telling view on one relation between literature and politics in 'Revolution and Authority: The Metaphors of Language and Carlyle's Style' in *PSI*; he demonstrates 'how a certain model of the political realm structures the conception of literary authority' and enables Carlyle 'to re-establish the ground of literary authority' – one's ability to see, not arbitrary inheritance – 'from the revolutionary point of view'. Considering the symbolism in *Sartor Resartus* and *The French Revolution*, Bossche argues that it reveals what binds and divides Romantic and Victorian consciousness. Carlyle's radical vision also preoccupies Lee C. R. Baker in 'The Old Clothesman Transformed' in *VII*. He compares Carlyle's view of the Jewish street merchant to attitudes found in contemporary chapbooks in order to understand Carlyle's view of radical perception and his relation to the popular culture of his day. Baker's method yields results: he finds that Carlyle 'transforms the Old Clothesman and his dirty, alienating labor into a primary symbol of regeneration' in Book 3 of *Sartor Resartus*.

In his selection⁷⁴ from the six volumes of Macaulay's collected letters, Thomas Pinney provides headnotes for each of three chronological periods into which the letters fall, beginning in 1813 at Macaulay's departure for school at the age of 12 and stretching to his death in 1859, but there is no further annotation. The letters are well and stylishly written, often incisive, and agreeably revelatory of events, people, and his reactions to them. Macaulay's career was politically distinguished, and much here reflects that part of his life, but a good proportion of the letters relate to Macaulay the author of books and numerous articles in the *Edinburgh Review*. In a letter of 1842 to the editor of the *Edinburgh* he explicates at length his decision not to reprint his articles as books:

The public judges, and ought to judge, indulgently of periodical works. They are not expected to be highly finished. Their natural life is only six weeks. Sometimes the writer is at a distance from the books to which he wants to refer. Sometimes he is forced to hurry through his task in order to catch the post. He may blunder; he may contradict himself; he may break off in the middle of a story . . . All this is readily forgiven if there be a certain spirit and vivacity in his style. But as soon as he republishes, he challenges a comparison with all the most symmetrical and polished of human compositions.

Macaulay obviously worked before *YWES* began publication!

74. *Selected Letters of Thomas Babington Macaulay*, ed. by Thomas Pinney. CUP. pp. xxvii + 317. £19.50.

John Stuart Mill, editor of the *Westminster Review* and from the other side of the House, is the subject of an article about modes of literary production as well. In an arresting answer in *VS* to the question 'Who wrote J. S. Mill's *Autobiography*?' Jack Stillinger registers at least seven authors of the first printed form, and comments on the response to multiple authorship of textual scholarship, and the consequences. Illuminating details about the kinds of emendation of Mill's first draft by Harriet Taylor reveal her as a collaborative author. Critical assumptions of a 'unified consciousness that guarantees a stable intentionality' must be set aside here as they may have to be with much Victorian literary criticism published in the periodicals. In *RS* Evelyn Pugh tests the reliability of the *Autobiography* by assessing Mill's account of his involvement in the aftermath of the Hyde Park riots of 1866 and finds that he gives himself more credit than is his due.

The Subjection of Women is Susan Hardy Aiken's topic in *PMLA* where she focuses on the elements of 'Scripture and Poetic Discourse' in order to show how Mill tries to convert his audience to subversion of prevailing norms through a poetic subtext modelled on the biblical account of history from the fall to paradise. Recent writing on typology, biblical criticism, and feminism informs her argument which is obscured in places by clusters of dense detail.

Janey Morris, whose degree of subjection has never been certain, dominates 'Wilfrid Scawen Blunt and the Morrises', the first Annual Kelmscott Lecture of the William Morris Society, delivered by Peter and Pamela Faulkner in 1980 and published as a pamphlet by the Society⁷⁵. The lecture which includes over forty letters from Jane Morris to Blunt dating from 1884 to 1913, contains wide-ranging biographical detail about William Morris, Rossetti, Blunt, and Janey, including information about Janey's intimate relations with all three.

*William Morris in Private Press and Limited Editions: A Descriptive Bibliography of Books by and about William Morris, 1891-1981*⁷⁶ is itself a fine printed book in the tradition of the Kelmscott Press. The 208 entries are in two sections, one for Kelmscott Press books, 1891-98, and the second for private press and limited editions by and about Morris. Each entry occupies at least a page, and describes in non-specialist language the full title, publisher, and date, pagination/size, colophon/limitation, and binding; the notes which follow in each entry refer variously to noteworthy information about the copy, association copies, reprints, and incidence in catalogues. While the author of this book is a librarian, he writes as a collector and not a professional bibliographer; the tone of the whole which is conversational though not quite informal is one of quiet achievements.

In *JWMS* Peter Faulkner has a review-article on *News from Nowhere* in 'Recent Criticism' in which he discusses Michael Wilding's views in *Political Fictions* and Bernard Sharratt's in *Reading the Victorian Novel*, edited by Ian Gregor. Another article in the series on Kelmscott appears, 'My Memories of Kelmscott' by Marjorie Breakspear, and Linda Parry describes 'The Revival of the Merton Abbey Tapestry Works' of Morris and Co in 1922 after the closure in 1916 necessitated by the war. A new and welcome biennial feature of

75. 'Wilfrid Scawen Blunt and the Morrises', by Peter Faulkner. *WMS* (1981). pp. 45. np.

76. *William Morris in Private Press and Limited Editions*, by John J. Walsdorf. Oryx. pp. xxvi + 603. £75 cased.

The Journal, an annotated bibliography, is introduced in the summer number with David and Sheila Latham's coverage of 1978–80. It includes editions, reprints, and translations, pamphlets, articles, dissertations and films as well as books on Morris; and catalogues of exhibitions and sales, but no reference to other bibliographies for use in the intervals between its appearance.

In 'Newman's Conversion, The *Via Media* and the Myth of the Romeward Movement' (*DownsideR*) Allen Brent pleads for recognition by scholars of Newman's non-deductive arguments and involved inferences of a dialectical Platonic kind co-existing with the logical arguments acknowledged by Newman and his subsequent readers.

There is considerably more work on Pater in 1983 than in 1982. In *Walter Pater and the French Tradition*⁷⁷ John J. Conlon traces Pater's involvement with French literature and art in the context of his growth as an author. Much of Conlon's book consists of critical exegesis of the French allusions in Pater, essay by essay, and some of the French texts alluded to; in many places it ventures close to paraphrase of Pater and the French, and the text is clogged with long and short quotations. In the first two chapters which deal with 1864–73, it seems doubtful that Conlon adds anything new to previous work, in particular to the combination of Donald Hill's annotated edition of *The Renaissance*, and Billie Inman's book on Pater's reading, both of which appeared recently. Too little is treated thoroughly or at leisure or at any useful problematic level; readers of *YWES* may envisage the pace if they realize that the entire corpus is covered in 163 pages. Conlon's evident familiarity with the French sources makes clear that the catalogue of allusions (which portions of his text become) destroys the opportunity for full, more useful discussion of Pater and the French tradition. At its best the book is author centred, offering a series of brief accounts of Pater's interactions with named French authors and groups.

Five letters from Pater which do not appear in Lawrence Evans's edition of the *Letters* have been found by Peter Vernon. In *N&Q* he publishes a friendly letter [1880?] from Pater to T. H. S. Escott, a one-time don and journalist who edited the *Fortnightly* from 1882 to 1886, and in *ELT* he presents and annotates four later letters (1884, 1886) to André Raffalovich. 'Tracing the Pater Legacy', a valuable factual note by Billie A. Inman, appears in *PaterN* which continues to supply semi-annually news, reviews, annotated bibliography, and accounts of work in progress.

Aspects of *The Renaissance* are discussed by Paul Barolsky and Richard Dellamora. In *JPRS*, in prose showing Pater's influence, Barolsky appreciates the multifariousness of *The Renaissance* in 'Pater's Noble Vision'. Quoting Hugo's *Notre Dame de Paris*, Book 3, and Baudelaire's reworking of it in a *Salon* of 1846, Barolsky places them beside Pater's description of the *Mona Lisa* which, it is asserted, shows their influence. In 'An Essay in Sexual Liberation, Victorian Style: Walter Pater's "Two Early French Stories"'⁷⁸ Dellamora notes that at the same time as Pater withdrew the conclusion from the 1877 edition, he added passages centred on male friendship in the newly

77. *Walter Pater and the French Tradition*, by John J. Conlon. Bucknell/AUP, pp. 175. £12.95.

78. In *The Literary Vision of Homosexuality*, ed. by Stuart Kellog. Haworth, pp. 139–49.

introduced material on Amis and Amile. This interesting piece challenges the common view that after 1873 Pater denied the critique of Victorian religious beliefs and social mores present in his previous work. Rather Pater is thought by Dellamora to have made 'both more explicit and more nuanced' his view of the 'value of the body in human relationships and of the importance of libidinal elements in Christianity and in Medieval culture'.

In an article well worth seeking out in *JPRS* Carolyn Williams independently treats at a more general level what Barolsky describes in particular. 'Pater in the 1880s: Experiments in Genre' defines the 'massive achievement' of *Marius* as the 'encyclopedia of genres' within it, and relates *Marius* to Pater's earlier experiments with genre. Through the 1870s and early 1880s Pater moved towards more and more inclusive forms.

In 'Walter Pater's *Marius the Epicurean* – the Imaginary Portrait as Cultural History' (*JWCI*) Jules Lubbock argues that *Marius* is 'not a concealed autobiography except in the most trivial sense, but the most extended of Pater's essays in cultural history'. Rehearsing the basis for an autobiographical reading of *Marius*, he displaces that reading with emphasis on the novel's historical aspects and a belief that Pater's debt to Hegel has been 'vastly exaggerated': Pater's sympathies lay with the historical relativists whom Hegel condemned. In this substantial article Lubbock places Pater in cultural history, in a tradition which includes Montesquieu, Sir Henry Maine, Sir Frederick Pollock, and F. W. Maitland, and regrets the relegation of Pater by historians to 'pure literature'.

Steven Connor uses Pater's notions of myth to reveal his understanding of history. In 'Myth as Multiplicity in Walter Pater's *Greek Studies* and "Denys L'Auxerrois"' (*RES*) Connor re-examines Pater's debt to the German mythographer, Ludwig Preller, and to Pater's contemporary, Max Müller, and shows the distinctive ways Pater's study of myths influenced his fiction by comparing 'A Study of Dionysus' with its translation to an imaginary portrait. Using successive versions of 'The Myth of Demeter and Persephone', he argues that Pater's view of historical interrelationships emanates from a relativist rather than a teleological position, and takes issue with William Shutter's view of Pater's debt to Preller and Gerald Monsman's interpretation of Denys's ambiguity. He convinces us that Pater blends 'an affective belief in myth with rational scepticism'. In *N&Q* James P. Holoka comments on an allusion to Pindar in *Plato and Platonism* and notes that Pater has not made an addition to the Greek as has been formerly thought.

Beginning his 'Pondering Pater' (*SewR*) with a delineation of the aesthete as a type, Austin Warren then turns to Pater the 'man and . . . writer' for illustration. This belle lettrist essay attempts to gauge the 'formula' or essence of Pater through a rapid survey of his work and that of his contemporaries. Quoting only David Newsome, A. C. Benson, and Thomas Wright, it seems entirely out of touch with recent Pater scholarship and rash in its claim that 'Pater signally tried to suppress, cover up, the overtly, sophisticatedly sceptical period in his life. No critic before me has remarked that.'

Pater's influence and indebtedness preoccupy several critics. Robert K. Martin offers an intriguing new perspective on Pater and Wilde in 'Parody and Homage: The Presence of Pater in *Dorian Gray*' (*VN*), and Franklin Court in *ELT* looks at Paterian qualities in Berenson's short story, 'The Third Category' and in his notions of the nature of life, art critics, and spectators. Berenson

figures also in Paul Barolsky's review-article on Kenneth Clark's *Moments of Vision* (*VQR*) where it is argued that Pater's influence on the pictorial vision of Berenson and Clark lies behind their critical tradition of 'art history and criticism as literature'. In 'Milestones' (*THES*, 12 June) Sir Harold Acton remembers Pater's influence on the world when he was ten. Barolsky also has pieces on Pater's indebtedness to Dante and Keats. In 'Botticelli's *Primavera* and the Tradition of Dante' (*Konsthistorisch*) he acts on a suggestion of Pater's, that Botticelli's art is the true analogue to the visionary writings of Dante, and explores the relation of the painting to the *Earthly Paradise* and Botticelli's illustrations of the Dante. Keats on Giorgione and Botticelli are the two themes referred to in 'Renaissance Variations on Themes by Keats' (*HSL*), and Pater is part of the two traditions that Barolsky posits and traces.

Some work on the Rossettis has appeared in *JPRS*. Ray Wilkinson transcribes from a manuscript notebook a description of 'A Meeting with Mr. [D. G.] Rossetti' by an anonymous tradesman of Rossetti's day. In 'The Third Rossetti Reconsidered' Diderik Roll-Hanson obliquely considers William Michael Rossetti, well-known editor of *The Germ*, art and literary critic, and editor of numerous books. But it is WMR's poems, 'Mrs Holmes Gray' and the *Democratic Sonnets* (1907) which most interest the author, although paragraphs on WMR as a biographer and art critic complete this low-key survey of 'a cautious radical', whom Roll-Hanson calls dubiously 'the most unVictorian critic active in nineteenth-century England'.

In *Ruskin and the Art of the Beholder*⁷⁹ Elizabeth Helsinger contends that reading and seeing are not separable experiences for Ruskin; his work moves from an amateur seeing or beholding nature to seeing or beholding art to reading art, and inherent in these perceptual changes is a redirection of Romanticism's artist-oriented response to landscape to a critic- or reader-oriented response. The two parts of the book, 'Looking at Landscape: The Beholder's Share' and 'Looking at Art: Spectators and Readers', reflect this account of Ruskin. Chapter titles include 'The Victorian Critic in Romantic Country', 'The Ruskinian Sublime', 'History as Criticism', 'The Romantic Reader and the Visual Arts', 'Symbolic Language', and 'Turner and Tradition'. Helsinger begins with a chapter on Ruskin as 'Poet-Painter' in which she demonstrates that in the first volumes of *Modern Painters* Ruskin appeared a word-painter because he 'lacked ... the critical and stylistic self-consciousness' characteristic of the critic. She ends by describing the writing of the last three decades as a 'composite art' of emblem making and expression. Helsinger's book is satisfying in that it is self-styled but coherent, its prose is lucid, leisured, and free of jargon, and its argument is assured and subtle without tendentiousness; it has none of the edge of the new wine so commonly the fare in these pages, and none of the pretensions. Independently, in an absorbing article in *JPRS*, Catherine Morley puts a similar model of Ruskin's perceptual processes. In 'Ruskin's Critical Method and Intentions: Towards a Materialist Epistemology' Morley explores the implication of Ruskin's critical methods which derive from his view that conventional distinctions between mind and sense do not exist.

Critics have found new letters from Ruskin. Frank Miles publishes in *JPRS*

79. *Ruskin and the Art of the Beholder*, by Elizabeth Helsinger. Harvard (1982). pp. 342; 26 pls. £20.

two letters from Ruskin recommending his former drawing master, Charles Runciman, for a post in King's College school in 1843. One of the letters shows authority and command of argument and style noteworthy in a young man of 24 as Ruskin then was. In *Burlington* Matthew Levinger publishes and annotates a late letter to Clarence Hoag, a young American, dating from December 1894. It reproduces from *Modern Painters*, Volume V, an analysis of a Dürer engraving which Ruskin enclosed as a gift to Hoag, and includes two introductory paragraphs which indicate Ruskin's thinking in his last seclusion, his hope that the young will work after him in 'the cause, – not of "Ruskinism", but of Truth'.

The Ruskin Newsletter (1982) contains reports on various lectures and publications on Ruskin, and of exhibitions and auctions which include his work. Short reviews of a number of books, and a bibliography of recent books and articles conclude the number which is edited and almost entirely written by J. S. Deardon. Published by The Ruskin Association, and available from The Ruskin Galleries, Bembridge School, Isle of Wight, *RuskinN*, in the best tradition of society newsletters, is a clearing-house of information concerning Ruskin studies, and regularly notices obscurer publications and events which otherwise might be missed by all but specialists.

John Sterling is the principal subject in 'Sterling, Carlyle, and German Higher Criticism: A Reassessment' (VS) in which Anthony Harding attempts to treat Sterling as a theological thinker in his own right who worked to overthrow biblical infallibility, and to reach a latitudinarian creed which recognized the Bible as human testimony to the divine within us rather than the 'antireligious aestheticism' which the 'distortions' of Carlyle's and Julius Hare's biography and memoir imply. For readers interested in Sterling, in British response in the 1830s to German higher criticism, or perhaps biography, Harding is worth-while reading.

Swinburne's prose is Catherine Morley's subject in *JPRS* where she usefully describes the circumstances under which the essay, 'Notes on the Royal Academy Exhibition, 1868', was produced, and assesses its judgements.

(c) *Periodicals and History of Publishing*

For those accustomed to working with the *Wellesley Index*, Geraldine Beare's *Index to the Strand Magazine, 1891–1950*⁸⁰ seems to lack the core index to which the existing indexes – author, subject, and illustrator – refer. Her volume is to be welcomed, but its implicit premise that we as readers only come to periodicals from projects outside them with requests for information which can be answered through use of the indexes is, I think, mistaken. It would have been very useful to have the contents of each number set out, as in *Wellesley*, because study of the periodical itself, as opposed to (one of) its illustrators, authors, or subjects, inevitably concerns itself with the character of individual, and successive, issues. The editor contributes an informative introduction about *The Strand* among whose earliest contributors was Conan Doyle, and supplements the indexes with nine appendixes containing information extrapolated from the indexes on authors and their illustrators, single-author series, multiauthor series, anonymous articles and stories,

80. *Index to the Strand Magazine, 1891–1950*, comp. by Geraldine Beare. Greenwood. pp. xxxvi + 859. £58.50.

anonymous cartoons, titles and contributors to symposia, children's stories, and illustrated interviews or portraits of celebrities. This volume is a formidable achievement, and researchers from many disciplines will profit from Geraldine Beare's efforts.

Two volumes, for Kent⁸¹ and Durham and Northumberland⁸², in the *Bibliography of British Newspapers* have appeared. Besides information found in newspaper directories such as the *Waterloo* – title, title changes, dates, and place of publication – the main virtue of this bibliography is its assiduous listing of where copies are to be found in Britain and abroad. Each of these volumes has its own editorial style, and particularly useful in the Kent volume is a preliminary summary of all the entries under a given place of publication; thus 'Maidstone' is followed by a chronological list of twenty-five newspapers with the publication span and availability span of each, and the full entries follow in alphabetical order. There are no such lists in the other volume, and there the full entries are ordered chronologically rather than alphabetically. Both volumes have very short introductory essays, and more would have been welcome here, but nothing really detracts from the invaluable information derived from labour-intensive shelf-checks enshrined here.

Joel H. Wiener's *Radicalism and Freethought in Nineteenth-century Britain*⁸³ is the first full-length biography of Richard Carlile (1790–1843), freethinker, republican, publisher, and editor. In writing the life of a working-class artisan, the author is consciously engaged in documenting a life which has been marginalized by history; a notable dearth of materials hampers Wiener's construction of Carlile's early life, but once Carlile begins to write tracts, pamphlets, letters, the materials for a biography flow. Throughout his career, a decade of which was spent in prison, Carlile profitably mixed political trials, in which he was charged with blasphemy and libel, and impassioned and topical writing which took impetus from the court cases and sold well as a result of them. This biography skilfully registers the myriad contours of Carlile's eventful life (he moves from antideist to Christian rationalist), but also provides rich detail of radical working-class Britain and the press in the early nineteenth century. Some problems and sources are outlined in a short bibliographical essay at the end of this informative book.

Insight into the conditions of life for labourers and the poor just after Carlile is afforded by Frank Cass's welcome publication of *Labour and the Poor in England and Wales, 1849–1851* in eight volumes, three of which appear this year⁸⁴. Jules Ginswick has re-organized the material and collated it by

81. *Bibliography of British Newspapers: Kent*, ed. by Winifred F. Bergess, Barbara R. M. Riddell, and John Whyman. BL. pp. xviii + 139. £15. (See Maurice Milne's review in *VPR*, pp. 64–6.)

82. *Bibliography of British Newspapers: Durham and Northumberland*, ed. by F. W. D. Manders. BL. pp. xvi + 65. £10.

83. *Radicalism and Freethought in Nineteenth-century Britain: The Life of Richard Carlile*, by Joel H. Wiener. Contributions in Labour History 13. Greenwood. pp. x + 285. £24.95.

84. *Labour and the Poor in England and Wales, 1849–1851*, ed. by Jules Ginswick. Cass. Vol. 1: Lancashire, Cheshire, Yorkshire, pp. lxxxvi + 229; Vol. 2: *Northumberland and Durham, Staffordshire, The Midlands*, pp. xi + 216; Vol. 3: *South Wales, North Wales*, pp. xii + 252. hb £19.50 each, pb. £9.50 each.

geographical location and economic category, so that the eight volumes are under three categories, the manufacturing and mining districts, the towns (Liverpool and Birkenhead, and Birmingham), and the rural districts, each of which is introduced at length by the editor, and individual volumes cover counties or regions. The *Morning Chronicle* texts themselves are not annotated but an informative introduction by the editor, an extensive select bibliography, and two appendixes on wages between 1849 and 1851 appear in the first volume. Ginswick's collation of this material means that for the first time readers have access to all the articles on Manchester (which originally appeared over two years) in a coherent unit. Both students and scholars will benefit from what will now be the standard form of this material, although students of the press must still utilize the inaccessible originals.

Jack Cox, the last editor of the *Boy's Own Paper* (1879–1967) has written its story in *Take a Cold Tub, Sir!*⁸⁵ which is generously illustrated with graphics from the *B.O.P.* This is a carefully assembled and committed account, which benefits at every turn from the author's long-lived experience with the periodical. It will prove indispensable to any future work, so one can only regret the lack of annotation, applaud the presence of an index, and enjoy the text.

In the journals, articles by Brian Maidment, Joanne Shattock, and Barbara Quinn Schmidt are notable.

John Dempster's long contribution in *PublH* is the first part of a history of 'Thomas Nelson and Sons in the Late Nineteenth Century: A Study in Motivation' in which the author assesses the extent to which Nelson and Sons conforms to the model of an evangelical publisher evolving through the century to secular publications and commercial business conduct. Dempster provides a detailed general survey of the House between 1878 and 1881 in this informative but ungainly piece drawn from his recent thesis on nineteenth-century Scottish religious publishers. The relation between an outstanding private press of Victorian Britain, the Daniel Press, and the Bodley Head which acted as Daniel's London agent and distributor between 1890 and 1894, is described by James Nelson in *PBSA*.

The role of individual publisher/editors interests three critics in *VPR*. In an intriguing article, 'The Patron as Businessman: George Murray Smith [1824–1901]', Barbara Quinn Schmidt looks at the finances of Smith's publishing ventures which also depended on Smith's successful business deals in other spheres such as table water and dairy foods. Schmidt draws on manuscript material for the detailed discussion of the decline in circulation and profits of the *Cornhill*. Yet another editor occupies Charmazel Dudt in 'Wilfrid Meynell: Editor, Publisher, & Friend' which concentrates on the 'slim [shilling] monthly', *Merry England*, vehicle for the literary renaissance of Catholic England in the 1880s and 1890s and an early publisher of the work of Francis Thompson. Joanne Shattock's subject is editors of quarterlies at mid century. In 'Showman, Lion-Hunter, or Hack' she considers the role and status of the editors of the *Edinburgh Review*, the *Quarterly Review*, and the *National Review*. Editors figuring in this informative and well-illustrated piece are Francis Jeffrey, Macvey Napier, Sir George Cornewall Lewis, and Henry

85. *Take a Cold Tub, Sir! The Story of the Boy's Own Paper*, by Jack Cox. Lutterworth (1982). pp. 128. £9.95.

Reeve (all of the *Edinburgh*), William Gifford, John Lockhart, Whilewell Elwin (all of the *Quarterly*), and Bagehot (the *National*). Concluding that by mid century the quarterlies became the Upper House of the periodical press, with the weeklies the Lower Chamber with the political edge, Shattock claims attention for the tradition of these 'distinguished editors' who were neither showmen, lion hunters, or hacks.

Still in *VPR*, Keith M. Wilson turns revealingly to an unexpected area of study, the supply of Parliamentary Papers by the Foreign Office to the press in '“Refuse in the Usual Terms”: The Foreign Office, the Press, & the Distribution of Blue Books: 1857–1905'. Wilson finds that free supply to *The Daily Mail* ALONE was 'chiefly for political reasons'. In *DUI* I. D. C. Newbould writes informatively on 'Radical Journalism in Early Victorian England: Francis Place and *The Constitutional*' (1836–7), which was the first newspaper to appear under the Penny Stamp Act.

The dialogue of London and Edinburgh Victorian literary critics on the issue of poetry and poetic purpose and their place in class formations are Brian Maidment's concern in 'Essays and Artizans – the Making of Nineteenth-century Self-Taught Poets' (*L&H*). Central to his argument are the newly launched city-based journals of the 1830s and 1840s aimed at artisans in the provinces; *Howitt's Journal of Literature and Popular Progress*, *People's Journal*, *Tait's Edinburgh Magazine*, *Eliza Cook's Journal*, and Douglas Jerrold's *Monthly Magazine* as well as more well-known bourgeois journals figure in this substantial article which focuses on a comparison of the reviewed artisan (the Manchester poet J. C. Prince and Ebenezer Eliot) and some of their reviewers (Carlyle, Kingsley, and others). Study of the nature of the middle-class patronage of the self-taught writers reveals that often the sponsor's 'introduction' swamps the work of the poet introduced, but Maidment also identifies responses of Victorian critics to self-taught poets in books of the exemplary, self-help kind which did help to define the 'emergent tradition of artizan self-expression'.

In 'G. W. M. Reynolds: Popular Literature and Popular Politics' in *VPR* Anne Humpherys describes Reynolds's career chronologically, noting the paradoxical mixture 'of politics and pornography, sentiment and sensationalism', and social etiquette and political agitation, and contemplating the extent to which this admixture was also present in Victorian popular culture. The weeklies, *Reynolds' Miscellany*, and his Chartist paper, *Reynolds' Political Instructor* (1849–50), are pre-eminent in this interesting article which identifies 'a kind of "negative capability"' in Reynolds which allowed him to absorb the contradictory impulses of the populace without resolving them, and the journals to remain inclusive in ways which led to commercial success.

In the same journal's 'Beasts in Canadian Political Cartoons of the Victorian Era' Anthony G. Petti runs through a number of Canadian periodicals and pauses at *Grip*, the pre-eminent satiric magazine, and its cartoonist John Wilson Bengough, before outlining the sources and treatment of their iconography, and in *HWJ* Peter Baily's splendid talk on comic art of the 1880s in the weekly *Ally Sloper's Half Holiday* appears with illustrations.

Two art periodicals are treated in the summer number of *VPR*. Julie F. Codell, writing on '*The Century Guild Hobby Horse*, 1884–1894' describes a change in its content from its 'early Ruskinian concern with ethical and social issues to its later support of . . . art for art's sake'. The interaction between the

magazine and critics and artists such as Ruskin, Pater, Rossetti, and Blake, is assessed, and the contributions of editors Arthur Macmurdo and Herbert Horne are described in this informative and absorbing article. It is unfortunate that this article about 'the first periodical to . . . treat the printing of each page as a considered unity' is set so that the copy of four of its pages is barely readable because three-inch illustrations divide one half of a sentence from the other. Linda Greiman's informative piece on 'William Ernest Henley & *The Magazine of Art*' which appeared monthly between 1878 and 1904 concentrates on the years 1881–6, when Henley as editor transformed it from a regressive Royal-Academy-centred journal into a lively and cosmopolitan review of the arts. Greiman shows that as late as the 1880s, anonymity and drastic editing of contributions were still the rule here, and that Henley's stint as editor stands out in *The Magazine* against the mediocrity of the journal before and after him.

The periodical connections of individual authors is a common interest of critics. Ed Block Jr tackles the periodical context of Carlyle's early criticism in VPR's 'Carlyle, Lockhart, & the Germanic Connection'. This approach, with which I have much sympathy, yields information which reverses previous estimates of Carlyle's early essays (such as those on Jean Paul F. Richter, and the state of German literature) as notably original and establishes them as conventional and even derivative from Lockhart. Only with hindsight is the new degree of familiarity which Carlyle brought to the conventional essay visible. Daniel R. Barnes has a note in PBSA on '[Orestes] Brownson, W. H. Channing, and the Authorship of "Carlyle's *French Revolution*"', an essay in the *Boston Quarterly Review*: he adduces evidence showing that Channing and not Brownson was the author.

Anthony Dearney has a long note in *N&Q* on John Churton Collins's work for the *Saturday Review* between 1894 and 1906, after his campaigns for the English School at Oxford and against Edmund Gosse. One of his repeated targets was George Saintsbury. More attributions of reviews to James Thomson ('B.V.') in *Cope's Tobacco Plant*, a monthly, are made in *N&Q* by Robert Crawford who discovered Thomson's own annotated copies of *Cope's* in Glasgow University Library. Pieces on *The Pilgrim's Progress*, Baudelaire and Hasheesh, and W. H. Mallock's *The New Republic* are among those singled out for comment. Judith Knelman's 'Trollope's Journalism' (*Lib*) makes use of a newly discovered listing by Trollope of his articles and payments from February 1865 to July 1866 to help make fourteen new attributions to him in the *Pall Mall Gazette*. Appended is a valuable checklist of his journalism. Lastly, two useful notes appear in *N&Q*: K. K. Collins identifies some 'misleading statements' in the *Wellesley Index* concerning Thomas Woolner and the *Oxford and Cambridge Magazine*, and Kevin H. F. O'Brien identifies an anonymous review 'A Batch of Books' in *PMG* (26 July 1888) as written by Oscar Wilde, and reprints it.

(d) *Visual Art*

*The Cult of the Prince Consort*⁸⁶ is a well-produced and well-written illustrated volume on the 'sort of religion' and the tomb, shrines, images, and

86. *The Cult of the Prince Consort*, by Elisabeth Darby and Nicola Smith. Yale. pp. viii + 120. £10.

worldly memorials accompanying it which Albert's death inspired in Victorian Britain. The volume which is annotated is deft and unpretentious in its treatment of this nation's elaborated grief.

In *BJR* George P. Landow edits and introduces eleven newly discovered letters from 1853 to 1855 of William Holman Hunt to Thomas Seddon, the painter. Besides information on Hunt's and Seddon's trip to the Middle East, the letters also provide some evidence of Hunt's accuracy in his later account of the PRB in the *Contemporary Review* in 1886. More information on Hunt in the Middle East is proffered in *N&Q* where Robert Secor describes and prints portions of other new letters, these from 1869 to 1877, between Holman and Alfred Hunt, a water-colour landscape painter. Secor has more on landscape painters in *JPRS* where he produces an engaging cameo in 'Landscape Painters, Pre-Raphaelites and the Liverpool Academy' and notes the hostility of the R.A. to landscape painting in the spring exhibition of 1874 and an alternative if short-lived Academy in Liverpool which, influenced by Ruskin, welcomed landscapes. Finally, the second instalment of Adeline Tintner's 'Furniture as Architecture: The Contribution of Charles Rennie Mackintosh' (*JPRS*) deals with the influence on Mackintosh of Burne-Jones's attitudes towards chairs and architecture.

4. Drama

A curious anomaly in United States' law on dramatic copyright involving T. W. Robertson emerges in Daniel Barrett's 'Freedom of Memory v. Copyright Law: The American Premiere of *Caste*' (*ThR*). He shows how in 1867 W. J. Florence successfully retained the legal right to stage the text of *Caste* from memory in the U.S.A., thereby depriving Robertson of American performance rights to the play. Not until 1882 did American courts outlaw such plagiarizing by memorization. In 'T. W. Robertson's Early Contempt for the Theatre: A Newly Discovered Letter' (*ThHS*), the same critic announces fresh evidence of the dramatist's disenchantment with the stage, and an admission of his wife's slender means written before success came with *David Garrick* in 1864. Barrett also updates the standard listing of Robertson's dramatic work in 'T. W. Robertson's Plays: Revisions to Nicoll's Handlist' (*NCTR*).

Christopher Fitz-Simon's survey of *The Irish Theatre*⁸⁷ underlines the rich contribution made by Irish talent to the British stage over the centuries. It covers Victorian actors such as Tyrone Power and Barry Sullivan as well as major dramatists from Sheridan Knowles onwards, freshly viewing them from an Irish perspective, and is copiously illustrated. In 'Boucicault's *The Octoroon* and American Law' (*TJ*, 1982) Gary A. Richardson examines Boucicault's treatment of slavery in the play in the light of a letter he wrote to *The Times* in 1861 criticizing slavery as 'an injustice that American society had sanctioned by law'. *Dion Boucicault: 35 Plays on Microfilm* from the Frank Pettingell Collection, University of Canterbury, was unavailable for inspection.

Two of Wilde's society comedies appear together in a single volume⁸⁸,

87. *The Irish Theatre*, by Christopher Fitz-Simon. T&H. pp. 208. £12.50.

88. *Two Society Comedies: Oscar Wilde, 'A Woman of No Importance', 'An Ideal Husband'*, ed. by Ian Small and Russell Jackson. NMer. Benn. pp. xxxviii + 298. pb £4.50.

A Woman of No Importance edited by Ian Small, and *An Ideal Husband* edited by Russell Jackson. Their substantial introduction includes a critical account of the dramatist and his plays together with essays on the complexities of the texts and their geneses. Alternative readings and passages are liberally supplied underneath the text with longer notes at the end of the volume. This makes for fascinating, but not the easiest, reading since textual notes at the foot of the page cannot readily be distinguished at a glance from editorial comment. It nevertheless sets exacting standards for future study of Wilde texts, and is likely to remain the standard edition of these plays for the foreseeable future. In 'Oscar Wilde and *A Wife's Tragedy*: Facts and Conjectures' (*ThR*) Rodney Shewan discusses the dating and relationship to Wilde's other plays of this dramatic draft whose text he edited in the same periodical last year.

Katharine Worth provides a lucid introduction, *Oscar Wilde*⁸⁹, for the Macmillan Modern Dramatists Series. She detects in the man and his work a double vision consisting of two opposing drives – 'towards self-sacrificing altruism and joyous self-fulfilment' – that Wilde believed could ultimately be reconciled. Beginning with his earliest dramatic work, *Vera*, she devotes a chapter to each play, sensitively combining critical with theatrical appreciation. Illustrations of productions and select reading-list are also included. In 'Early Productions of Oscar Wilde's *Salome*' (*NCTR*) Graham Good offers a useful and informative account of the impact of the play on Europe and the U.S.A., and of how performances and translations inspired other creative artists. In a concise life, *Oscar Wilde*⁹⁰, Richard Pine judiciously selects verifiable biographical facts with the aim of increasing Wilde's 'authenticity as a thinker in action' and produces a nicely balanced picture, carefully documented with references and bibliography. For once outshining her illustrious husband, Constance Wilde earns two biographies – her first ever – in the same year. Anne Clark Amor's *Mrs Oscar Wilde*⁹¹ rehearses Constance's background, interests, and her life with Oscar in a reasonably well-documented account, without conveying a very lively idea of her. By focusing more tightly on the same subject, Joyce Bentley conjures up a stronger sense of her personality in *The Importance of Being Constance*⁹², a rather more readable albeit less scholarly effort.

Shaw studies include Arthur Ganz's *George Bernard Shaw*⁹³, a worthy introduction that covers his life, ideas, and relationship to dramatists past and present before critically assessing the canon. The volume includes illustrations and a helpful reading list. Notes made by Shaw on four productions of *Arms and The Man* directed wholly or in part by him from 1894 to 1919 appear in Bernard F. Dukore's *Bernard Shaw's 'Arms and The Man': A Composite*

89. *Oscar Wilde*, by Katharine Worth. Macmillan Modern Dramatists Series. Macmillan. pp. viii + 199. hb £11, pb £3.95.

90. *Oscar Wilde*, by Richard Pine. Gill's Irish Lives Series. G&M. pp. iv + 155. hb £8.95, pb £3.95.

91. *Mrs Oscar Wilde: A Woman of Some Importance*, by Anne Clark Amor. S&J. pp. 249. £8.95.

92. *The Importance of Being Constance: A Biography of Oscar Wilde's Wife*, by Joyce Bentley. Hale. pp. 160. £8.75.

93. *George Bernard Shaw*, by Arthur Ganz. Macmillan Modern Dramatists Series. Macmillan. pp. x + 227. hb £11, pb £3.95.

*Production Book*⁹⁴. He reproduces the notes in parallel with the Bodley Head text, and includes four costume sketches by Shaw plus photographs of the premiere. Since the source and date of most notes are not identified, the reader must take on trust Dukore's view that the composite production book possesses 'artistic integrity'. In 'Shaw Listens to the Actors: The Completion of *The Devil's Disciple*' (ABSS) Robert F. Whitman tells how Shaw altered his *dénouement* in response to the advice of actors such as Johnston Forbes Robertson, and of continuing difficulties with it in subsequent revivals. Charles A. Berst's 'The Action of Shaw's Settings and Props' (ABSS) considers the various functions of settings and props in four early plays, concluding that 'Shaw was at the forefront of modern drama in his metaphoric use of them'. In 'Directing Early Shaw: Acting and Meaning in *Mrs Warren's Profession*' (ABSS) Gladys M. Crane shows how Shaw strikes a comic balance between characters and ideas in his plays and interprets them for the audience through stage directions. Shaw's long career poses problems for biographers such as John O'Donovan who has only limited space at his disposal in Gill's Irish Lives Series. His *G. B. Shaw*⁹⁵ is very readable up to the 1920s after which it is forced to skate over the remainder of Shaw's life. A select bibliography would have been an asset: more's the pity. Dan H. Laurence's monumental *Bernard Shaw: A Bibliography*⁹⁶, the product of over twenty-five years' research and detective work, describes Shaw's total output in virtually exhaustive detail. It identifies many new items by Shaw and the extent of his participation in others' work, locates manuscripts, and fulfils many other vital functions. Illustrated, with over one hundred pages of index, this magnificent achievement will provide a permanent and much-needed basis for future study of Shaw. John R. Pfeiffer meanwhile maintains his painstaking annual bibliography in 'A Continuing Checklist of Shaviana' in ABSS.

The first volume of Ann Saddlemyer's definitive edition of *The Collected Letters of John Millington Synge, 1871–1907*⁹⁷ makes a welcome appearance, to be completed next year by a second volume. In addition to the general introduction and detailed chronology of Synge's life, each section has its own preface. The letters themselves are scrupulously glossed and supplied with translations where necessary. The edition sheds fresh light on the early years abroad, and on Synge's relationships with family and the actress Molly Allgood, but the bulk of the letters date from 1905 onwards, the year he became a co-director of the Abbey Theatre.

A new edition of *Plays by William Hooker Gillette: 'All The Comforts of Home', 'Secret Service', 'Sherlock Holmes'*⁹⁸ by Rosemary Cullen and Don B.

94. *Bernard Shaw's 'Arms and the Man': A Composite Production Book*, comp. with intro. by Bernard F. Dukore. The American Society for Theatre Research. SIU (1982). pp. xlv + 168. \$22.50.

95. *G. B. Shaw*, by John O'Donovan. Irish Lives. G&M. pp. iv + 155. hb £8.95, pb £3.95.

96. *Bernard Shaw: A Bibliography*, by Dan H. Laurence. The Soho Bibliographies. Clarendon. 2 vols. pp. xxiv + 1058. £80.

97. *The Collected Letters of John Millington Synge. Vol. I: 1871–1907*, ed. by Ann Saddlemyer. Clarendon. pp. xxx + 385. £30.

98. *Plays by William Hooker Gillette: 'All the Comforts of Home', 'Secret Service', 'Sherlock Holmes'*, ed. by Rosemary Cullen and Don B. Wilmeth. British and American Playwrights 1750–1920. CUP. pp. x + 276. hb £21, pb £6.95.

Wilmeth will help restore Gillette's reputation as actor and dramatist other than as merely creator of Sherlock Holmes on stage – a role he became overidentified with in his lifetime. According to his editors, Gillette's most significant literary work is not *Sherlock Holmes* but *Secret Service*. Their nicely balanced introduction to the life and work covers his magnetic acting style and innovative stage techniques. A biographical record, list of first publications of plays, select bibliography, and illustrations are also supplied. David Thomas's wide-ranging introduction to Ibsen, the man and his work⁹⁹, includes chapters on women's roles in the social plays; the politics of personal relationships in the later symbolist dramas; the plays in production (some of which are illustrated), and their influence upon critics and dramatists. This succinct and thoughtful study concludes with an admirably select bibliography.

Eric Irvin reveals an unlikely author of melodrama in 'William Archer: The prophet of Ibsen at the feet of false gods' (*ADS*, 1982), showing how Archer wrote a successful melodrama at the beginning and end of his career. His first, *Australia; or, The Bushrangers*, ran for four weeks in 1881, the year after Archer started translating Ibsen and only a year before he published essays generally critical of melodrama. Dorothy Mackin's *Famous Victorian Melodramas: 'Under Two Flags', 'The Two Orphans', 'Hazel Kirke'*¹⁰⁰ are modern adaptations that make silent cuts, changes, and modernizations. Based on actual productions in Colorado, they are designed for use by contemporary companies and are supplied with practical songs, illustrations, and notes on background and staging. Those who desire a more authentic presentation of melodrama will welcome David Mayer and Matthew Scott's valuable *Four Bars of 'Agit': Incidental Music for Victorian and Edwardian Melodrama'*¹⁰¹. This makes available for the first time all-purpose music specially composed for melodrama by A. E. Cooper and other nineteenth-century theatre musicians, transcribed from manuscripts now in the Theatre Museum, V&A. The volume includes a stimulating historical introduction to music and melodrama, together with a reading-list and instructions for using the music in dramatic performance. To coincide with the National Theatre's production of *Cinderella*, David Mayer has also written historical study-notes¹⁰² on pantomime which touch on nineteenth-century developments in the form. Designed for use by teachers and pupils, the notes come in a folder together with genealogical chart, four pin-up illustrations and a list of further reading. In 'Richard Nelson Lee and the Victorian Pantomime in Great Britain' (*NCTR*) Alan Ruston traces the varied career of a prolific pantomime writer who was by turns performer, manager, and producer, and includes a handlist of Lee's pantomimes and other writings. Kenneth DeLong and Denis Salter analyse a differently conceived form of theatre-music in a penetrating account of 'C. V. Stanford's Incidental Music to Henry Irving's Production of Tennyson's

99. *Henrik Ibsen*, by David Thomas. Macmillan Modern Dramatists Series, gen. eds Bruce King and Adele King. Macmillan. pp. xiv + 177. hb £13, pb £3.95.

100. *Famous Victorian Melodramas: 'Under Two Flags', 'The Two Orphans', 'Hazel Kirke'*, adapted by Dorothy Mackin. Sterling. pp. 160. pb £5.95.

101. *Four Bars of 'Agit': Incidental Music for Victorian and Edwardian Melodramas*, by David Mayer and Matthew Scott, preface by Sir Peter Hall. Samuel French Ltd/Theatre Museum, V&A. pp. viii + 80. pb £5.25.

102. *NT Study Notes: Pantomime*, by David Mayer. National Theatre Education Dept. pp. 8. folder £1.

Becket' (*ThHS*). In rewarding detail they describe the influence of Mendelssohn upon the music, its composition, and relationship to the dramatic action. Geoffrey Smith's *The Savoy Operas: A New Guide to Gilbert and Sullivan*¹⁰³ focuses more on the operas than their makers in order to show how they 'work as entertainment'. The result is quite a stimulating critical introduction recording the circumstances and social context in which the operas appeared, including illustrations and bibliography but no footnotes. Tony Joseph has both written and published an illustrated biography – the first – of George Grossmith¹⁰⁴, who created many chief comic roles in Gilbert and Sullivan operas besides touring extensively with his piano as a one-man show. He draws fruitfully on various sources including unpublished manuscripts in private hands (though reference to these is not always as precise as one might like) to produce a full and useful account in a style that best succeeds when it is least self-conscious.

Provincial theatre studies include Christopher Murray's '*Richelieu* at the Theatre Royal, Dublin, 1839' (*TN*) which considers criticisms Bulwer Lytton made of a Dublin revival of his play in relation to Macready's Covent Garden premiere earlier the same year. Robert Poole provides a well-documented study, *Popular Leisure and the Music Hall in 19th-Century Bolton*¹⁰⁵, that focuses on the city that gave birth to one of Britain's earliest music halls, The Star, in 1832. He provides a detailed social history of the local community, its sport and self-improvement activities, before analysing the audiences, running costs, and licensing problems of the halls. A handy survey of Bolton theatres, music halls, and their managers appears in an appendix. *Leisure in Britain 1780–1939*¹⁰⁶, a valuable collection of regional social history studies, includes Kathleen Barker's illuminating survey of 'The performing arts in Newcastle-upon-Tyne 1840–70'. She shows how the Theatre Royal stimulated both drama and opera; how circus only became really popular in the 1850s – a decade later than in many places; and how music hall grew. She concludes that the increases in entertainment centres 'suggest a very much more cheerful picture of regional culture in the first thirty years of Victoria's reign than is usually painted'. In the same volume, Mark Judd's '“The oddest combination of town and country”: popular culture and the London Fairs, 1800–60' offsets the standard view that popular recreations were in the doldrums in the early nineteenth century by showing how London fairs made a positive contribution to modern forms of popular leisure.

Bernth Lindfors discusses the use of native Africans on stage in '“The Hottentot Venus” and other African attractions in nineteenth-century England' (*ADS*), showing how they became steadily less representative of the peoples they were meant to portray as the century progressed. An important figure in this development was Zip the Man Monkey, or the Missing Link, who

103. *The Savoy Operas: A New Guide to Gilbert and Sullivan*, by Geoffrey Smith. Hale. pp. 236. £10.95.

104. *George Grossmith: Biography of a Savoyard*, by Tony Joseph. Tony Joseph, 55 Brynland Avenue, Bristol BS7 9DX (1982). pp. x + 212. pb £5.50.

105. *Popular Leisure and the Music Hall in 19th-Century Bolton*, by Robert Poole. Occasional Paper 12. Centre for North-West Regional Studies, ULancaster (1982). pp. vi + 83. pb. £2.60.

106. *Leisure in Britain 1780–1939*, ed. by John K. Walton and James Walvin. ManU. pp. vi + 241. £25.

enhanced his deformity with an appropriate show of idiocy under the auspices of P. T. Barnum. *Selected Letters of P. T. Barnum* edited by A. H. Saxon, has not been available for inspection. In 'A Footnote to the Memoirs of Leonora Whiteley' (TN) Theodore Hadjipantazis provides a factual framework, drawn from contemporary sources, for Leonora Whiteley's account of a touring circus in Greece in the 1880s in Henry Whiteley's *Memories of Circus, Variety, etc. As I Knew It* (YW 62.358).

In *Victorian Actors and Actresses in Review*¹⁰⁷ Donald Mullin compiles nineteenth-century notices of over 200 British and American performers, with a general outline of performance conditions, acting styles, etc. The selection of key names from such a crowded field is stimulating, and it is handy to have a judicious selection of original reviews, many of which come via secondary sources, brought together in one volume. As a dictionary it leaves something to be desired: for instance, long reviews are understandably not reprinted for reasons of space but references to them could surely have been supplied instead. On the whole, a useful introduction to the subject, but one not likely to appeal to the pockets of most individuals. In 'Richard Mansfield's Production of *Richard the Third*: The Brave Finale to a Disappointing London Venture' (ThHS) C. Alex Pinkston Jr provides a well-documented reconstruction of the American actor-manager's 1889 production, showing how Mansfield emphasized the character's mental rather than physical deformities, earning himself critical respect but not popular acclaim. John Pick's provocative account of mismanagement in the West End¹⁰⁸ over the past hundred years includes six brief but highly informative chapters on Victorian theatre. He seeks to show how the London stage maintained a genuinely popular appeal in the 1840s and 1850s before the Bancrofts sought to refine it, wooing more privileged audiences during their managements of 1865–85. By adopting a luxurious style of management, they and other leading members of the profession ingratiated themselves socially, and instilled snob-values that remained influential in the West End for much of the present century. Whether one is convinced by the main thesis or not, the battery of financial and social statistics used in its support is most valuable.

*A Bibliography of Theatre Technology: Acoustics and Sound, Lighting, Properties, and Scenery*¹⁰⁹ compiled by John T. Howard Jr contains a few items on Victorian stage techniques amongst a total of 5718 references. It includes detailed subject and author indexes but does not explain the content of references whose titles are not self-explanatory. In this respect it does not supersede Richard Stoddard's more limited and select *Stage Scenery, Machinery, and Lighting: A Guide to Information Sources* (Gale, 1977) which helpfully annotates each entry. Costume designs from over 3000 held by the Department of Prints, Drawings and Paintings in the V&A Museum have

107. *Victorian Actors and Actresses in Review: A Dictionary of Contemporary Views of Representative British and American Actors and Actresses 1837–1901*, comp. and ed. by Donald Mullin. Greenwood. pp. xxxvi + 572. £49.95.

108. *The West End: Mismanagement and Snobbery*, by John Pick. Offord. pp. 215. pb £7.95.

109. *A Bibliography of Theatre Technology: Acoustics and Sound, Lighting, Properties, and Scenery*, comp. by John T. Howard Jr. Greenwood (1982). pp. xii + 345. £33.95.

been reproduced for the first time on colour microfiche¹¹⁰, each set being accompanied by a handy catalogue of artist and title indexes. An invaluable research tool, its Victorian designs include those created for Charles Kean's Princess's Theatre productions of the 1850s. Posters advertising various forms of Victorian entertainment appear in Catherine Haill's *Theatre Posters*¹¹¹, a very reasonably priced volume that reproduces thirty-four posters in full colour from the Theatre Museum, V&A. Her introduction to the history and technique of theatre posters is both interesting and informative, although a reading-list might have been provided for those stimulated to pursue the subject further.

This year marks the *début* of *Theatrephile*, a new quarterly theatre history magazine which aims to reflect 'a catholic approach to entertainment in general linked to an exciting visual presentation', according to its editors David Cheshire and Sean McCarthy. Taking theatre buildings as its primary theme, the first issue includes articles relating to the recently refurbished Old Vic. Raymond Mander and Joe Mitchenson tellingly illustrate the story of the theatre in 'The Old Vic – A Pictorial History'; David Cheshire discusses the role it played in Emma Cons's drive to reform music hall through the Coffee Taverns Company of 1876 in 'Coffee Music Halls'; and Sean McCarthy and Hilary Norris provide a well-documented account of the life and work of architect J. T. Robinson, covering his early association with the Hengler family, and his theatre work of the 1860s and 1870s (including his alterations to the Old Vic). Robinson was father-in-law to Frank Matcham, whose designs for the London Hippodrome are also discussed in *Theatrephile* in Christopher Brereton's 'The Hippodrome'. Ralph Hyde provides a definitive history of *The Regent's Park Colosseum*¹¹² which details its building, management, panoramas, and other attractions from 1829 to 1875. Painstaking research is matched by lavish presentation of the highest quality. Illustrated with six hand-coloured Ackermann plates, leather-bound, and boxed, the volume doubtless represents a bargain at £225 for those wealthy libraries and specialists that can afford it. Finally, in 'Dickens at the Regent's Park Colosseum: Two Uncollected Pieces' (*Dickensian*) Patrick J. McCarthy uncovers two critiques of Colosseum entertainments by Dickens published in *The Morning Chronicle* in July 1835.

110. *Theatre Costume Design in the Victoria and Albert Museum*. Fashion, Costume & Uniforms Series 3. Emmett Microform Ltd, The Studio, 57a Lion Lane, Haslemere, Surrey GU27 1JF. pp. 36 + 37 colour microfiche, 84 frame format. £460.

111. *Theatre Posters*, by Catherine Haill. V&A/HMSO. pp. 48. pb £2.95.

112. *The Regent's Park Colosseum, Or, 'without hyperbole, the wonder of the world' being an account of a forgotten pleasure dome and its creators*, by Ralph Hyde. Ackermann (1982) (edition limited to 200 copies signed by the author). pp. 74. £225.

The Twentieth Century

JUDIE NEWMAN, JOHN SAUNDERS, JOHN CHALKER,
and RENÉ WEIS

This chapter has the following sections: 1. The Novel, by Judie Newman and John Saunders; 2. Verse, by John Chalker; 3. Prose Drama, by René Weis.

1. The Novel

This section has three categories: (a) General Studies, by Judie Newman; (b) Individual Authors: 1900–45, by John Saunders; (c) Individual Authors: Post-1945, by Judie Newman. The attribution [J.S.] denotes isolated reviews by John Saunders.

(a) General Studies

The relevant volumes of *BHI* and *BNB* provide useful bibliographical aid. *MFS* contains helpful lists of books received and of books reviewed. *Current Contents* is most useful in listing the contents of periodicals as they appear.

Alistair Davies's *An Annotated Critical Bibliography of Modernism*¹ promises to be similarly useful, with sections on Yeats, Wyndham Lewis, Lawrence, and Eliot arranged chronologically under various headings and the first part of the book devoted to the theory and practice of modernism. Over 200 entries take us from *Axel's Castle* to 1980, with rational subdivisions so that if one wants to investigate 'the Marxist Critique of Modernism', for example, one finds eight books and essays listed. Critical comments are brief but sensible, and there are indexes of authors and subjects. Davies makes his preferences clear, while including fair coverage of other points of view. [J.S.]

Volume 21 of the Gale Information Guide Series completes their bibliography of *English Fiction 1900–1950*² with entries from Joyce to Woolf. Since these two authors along with Lawrence are to be the subject of separate volumes they are given only limited treatment here (Lawrence gets thirty-eight pages compared with almost a hundred devoted to Conrad in the previous volume). Foreign language publications are excluded, but otherwise coverage is pretty comprehensive, with asterisks to indicate items of special interest. Brief descriptive comments are included (*Kangaroo* and *The Trespasser* are listed as 'unsuccessful', *The White Peacock* is 'flawed') and there are

1. *An Annotated Critical Bibliography of Modernism*, by Alistair Davies. Harvester (1982). pp. 261. £28.50.

2. *English Fiction 1900–1950*, Vol. 21, ed. by Thomas Jackson Rice. Gale Information Guide Series. Gale. pp. xxiv + 627. \$44.

summaries of up to a hundred words for some critical works. Twenty authors are included, among them Macaulay, Mansfield, Waugh, Wells, Orwell, Dorothy Richardson, and the Powys brothers, and the indexes together with a high standard of accuracy make it a thoroughly useful work of reference. [J.S.]

Another volume from Gale³ is more likely to gather dust on the shelf, with its excerpts from criticism of novelists, poets, and dramatists living between 1900 and 1960. Twenty-eight authors are included, ranging from Annie Besant to Edith Wharton, with Lawrence, Wyndham Lewis, Shaw, and Anatole France among the bigger names. Only foreign works already translated into English are excerpted, and although one can understand a sense of hopelessness when faced with the mass of available material on, say, Lawrence and no more than twenty pages to spare, it does seem odd to represent the last decade only with pieces by Joseph Voelker and Jerome Bump. There is something random about the whole undertaking (readers are asked to suggest subjects for future volumes) though it is agreeable to run from Brecht to Gore Vidal on the subject of Shaw without getting up from one's chair. Probably the sections on the lesser lights will be the most valuable. Someone somewhere must have been waiting for the pages on Charlotte Perkins Gilman and Zinaida Hippius. [J.S.]

Possible additions to the modernist canon, and a reconsideration of received opinion about the major figures prompt another stimulating volume of Harvard English Studies⁴. Jerome H. Buckley examines the autobiographical writing of Wilde, Moore, Edmund Gosse, and Henry Adams and their concern for the elusive nature of the self and the need to invent an identity, foreshadowings of Joyce's preoccupations in *A Portrait* a few years later. Phyllis Rose writes on Willa Cather as a kind of modernist, in spite of her reactionary pronouncements, and Lisa Ruddick has an essay on the lasting impact of William James's psychology on the modernism of Gertrude Stein. John Hildebidle looks at the war memoirs of Graves, Blunden, and Sassoon for the mechanisms of psychological survival which they describe, while Thomas Mallon looks more closely at Sassoon's relationship to the Great War and the ways in which the sporadic boy-poet lived on in the man looking back thirty years later. Robert Coles's investigation of instances of modernist anti-intellectualism centres on William Carlos Williams. Bruce Robbins ranges more widely in his 'Modernism in History, Modernism in Power' while taking most of his examples from across the Atlantic, though there are some paragraphs on Leavis's vision of historical decline. Ronald Bush reconsiders Eliot's later poems and his re-awakened interest in Mallarmé as significant predecessors of post-modernist poetry, but Monroe Engel's return to Lawrence and Joyce, 'our two great monogamous imaginations', for 'interillumination' is more pertinent to our brief in this section. Beginning with their treatment of marriage in *Exiles*, *Ulysses*, and *Women in Love*, his essay involves distinguishing kinds of irony, contrasting the way in which for Lawrence it becomes 'the closing down of an earlier fulness' in the relationship between Birkin and Ursula, while for the Joyce of *Ulysses* it is now an

3. *Twentieth Century Literary Criticism*, Vol. 9, ed. Dennis Poupard *et al.* Gale. pp. 602. \$76.

4. *Modernism Reconsidered*, ed. by Robert Kiely assisted by John Hildebidle. Harvard English Studies. Harvard. pp. 264. hb £21.25, pb £4.95.

expansive mode after its 'sanitizing' effect in *Dubliners* and *A Portrait*. Judith Wilt brings us up to date with her closing essay on 1984, where she sees Orwell completing the 'aesthetico-psychic' insight of modernists like Lawrence, Joyce, and Eliot in recognizing that 'the worst thing in the world' lies within ourselves. More substantially, Donald D. Stone conducts a spirited defence of Arnold Bennett, arguing that his transitional status gave him the best of both worlds, so that he was able to 'transcribe and transcend' realism while remaining within the novelistic mainstream. He makes out a persuasive case on the evidence of two 'marvellous' but less well-known books, *Anna of the Five Towns* and *Riceyman's Steps*. J. Hillis Miller takes up again some of the thinking in his recent *Fiction and Repetition* (Harvard, 1982; see YW 63.532–3) to write on the rhythm of creativity in *To the Lighthouse*. Woolf's work is dominated by the question of whether there is some sustaining rhythm beneath the flux, or simply meaningless time unfolding in the face of human efforts to impose a pattern. The rhythms of painting and poetry are represented through Lily Briscoe and Augustus Carmichael, the latter perhaps embodying the impersonal narrative consciousness which lies at the end of the famous 'tunnelling process'. Miller concludes by relating his opening propositions about rhythm as both sustaining and devastating to Woolf's search for an androgynous style in a characteristically subtle synthesis. Virginia Woolf is also the subject of Robert Kiely's own contribution, 'Two Studies of Still Life', comparing her first important success, *Jacob's Room*, and her strangely lifeless biography of Roger Fry, and contrasting the 'magnetic absence' of Jacob with her inability to get Fry onto her canvas, perhaps because his career touched off the worst anxieties about herself. [J.S.]

Kiely's skilful alternation of the general and the particular is also evident in his recent study of the fiction of Lawrence, Woolf, and Joyce, belatedly to hand⁵. The title reflects his belief that the 'most fundamental and significant movement' in all three is 'outward from the individual and local to the relational and universal'. He proceeds by centring each chapter on a particular theme – nature and the artist, mother and child, marriage, friendship, and the actor and audience – and comparing examples from his chosen authors. To take the first of these, for all three writers the problem is how to look at the natural universe without being blinded by literary convention or overwhelmed by mystery, and their response is illustrated in sensitive analysis of sea scenes from *The Trespassers*, *A Portrait*, and *The Voyage Out*, but in a quite unreductive way, allowing full play to the differences in tone and technique. In the next chapter, where Kiely traces the writers' transformation of the death of the mother from personal trauma into a key-element in the artist's signature, the examples suggest themselves, but Kiely discovers fresh insights in the familiar episodes. Indeed this is where the value of the book lies rather than in any overall thesis, its origins as he confesses springing from his inability to choose between the three novelists. [J.S.]

Quite different, but also to be recommended, is Roger Ebbatson's study of Hardy, Forster, and Lawrence⁶, where he takes a single theme – evolutionary

5. *Beyond Egotism: The Fiction of James Joyce, Virginia Woolf, and D. H. Lawrence*, by Robert Kiely. Harvard (1980). pp. 244. £12.

6. *The Evolutionary Self: Hardy, Forster, Lawrence*, by Roger Ebbatson. Harvester (1982). pp. xxi + 119. £15.95.

theory as a stimulus to the literary imagination – and follows up the response from Hardy's 'creative misreading' of Darwin to Lawrence's debt to thinkers like J. F. Herbart and E. B. Tylor. Forster he admits is rather obliquely related to his argument, but he has a good chapter on *Maurice* as 'a secretive contribution to the debate about man's place in the evolutionary scheme'. Two chapters on Lawrence expound some of the points made in Ebbatson's earlier *Lawrence and the Nature Tradition* (Harvester, 1980), showing how Spencer's theory of the advance from homogeneity to heterogeneity is reflected in *The Study of Thomas Hardy* and *The Rainbow* and how *Women in Love*'s account of modern capitalism parallels the work of Weber and Nordau. In attempting to condense such a wealth of material, the thesis becomes a little abstract and reductive, but the literary judgements are intelligent and compression is a virtue one is loathe to condemn. [J.S.]

In her history of expatriate writers in Paris during the 1920s and 1930s⁷, Noel Riley Fitch adopts a more expansive approach, supplementing her 'ten years' meticulous research' with rather novelettish details of Sylvia Beach and her associates. 'Who is Sylvia?' is the title of a chapter introducing her heroine, the Baltimore minister's daughter who settled in Paris, but the fortunes of Shakespeare and Company and its proprietor's involvement with the publication of *Ulysses* and *Finnegans Wake* follow in informative and generally readable detail. [J.S.]

Frank Gloversmith's *A New View of the 1930s* (Harvester) was not seen, nor was Anne Wright's *Literature of Crisis: 1910–22* (Macmillan).

While other worth-while studies of the fiction of the period have appeared in book-length form this year, it has been a particularly vintage year for studies of popular fiction and for discussion of literary genres.

In *Society and Literature 1945–1970*⁸ Alan Sinfield has edited a volume which attempts to counter ivory-tower views of literature with interdisciplinary approaches, setting literature in its political and social context. Sinfield's introduction to the volume is unfortunately muddy in style, abusing parentheses and indulging in fashionable trigger words (e.g. 'genuine new possibilities for living' and 'constructions of conceivable lives'). The privileging of literary over popular culture is distressingly equated with the activities of Mary Whitehouse and with skinhead resentment of immigrant culture. In fact, however, after this rocky beginning, the chapters which follow are clear, straightforward, and informative accounts of the period, designed primarily for undergraduates on traditional courses. Jonathan Dollimore's essay on sexuality is first rate, as are Stuart Laing's two essays, on the production of literature and on the novel. Contemporary poetry, theatre, religion, and political background are also treated and there are some attractive photographs.

Ronald Paul's study⁹ of the portrayal of youth in post-war British working-class fiction concentrates on Jack Common, Brendan Behan, Alan Sillitoe,

7. *Sylvia Beach and the Lost Generation: A Literary History of Paris in the Twenties and Thirties*, by Noel Riley Fitch. Souvenir. pp. 447 + 33 illus. £14.95.

8. *Society and Literature 1945–1970*, ed. by Alan Sinfield. Methuen. pp. vi + 266. hb £11.50, pb £5.95.

9. 'Fire in Our Hearts': *A Study of the Portrayal of Youth in a Selection of Post-War British Working-Class Fiction*, by Ronald Paul. AUG (1982). pp. 225. 85s.

and Barry Hines, with useful subsections on earlier working-class novels and autobiography. There is an overt intention to reclaim working-class literary history, though despite the fine analysis of sexism in working-class heroes, Paul himself understands 'youth' as a masculine entity. No novels by working-class women figure here, and when a woman is the narrative focus she is eclipsed in favour of the male. (Chris, in *A Scots Quair*, is a peasant, Ewan the working-class youth, for example.)

Popular fiction is also the focus of Ken Worpole's *Dockers and Detectives*¹⁰, which discusses patterns of working-class reading and writing in Britain. More a series of linked essays than a full-length study, *Dockers and Detectives* is none the less stimulating and informative. Separate chapters examine the literature of London's Jewish East End, the writings of Liverpool dockers, popular fiction of the Second World War, and the influence on working-class readers of American 'hard-boiled' detective fiction. Worpole is particularly sharp in his analysis of the expressionistic tradition in working-class writing, the innovative possibilities of genre fiction, and the cosmopolitan and international scope of working-class habits of reading.

Thrillers occupy the attention of several writers. In *The Special Branch. The British Spy Novel, 1890–1980*¹¹ LeRoy L. Panek has written quite the most entertaining critical history of recent years. Taking seventeen representative British novelists as his focus, Panek completely undermines the usual formula which defines the spy novel as the off-shoot of the detective story and Imperial adventure, fully substantiating his claim that it owes its genesis to the sensation novel, the war-prophecy novel, the love romance, and a female audience. The style is energetic (William LeQueux's novels 'ooze with unadulterated bilge') and the chapters on Buchan, Greene, Deighton, and le Carré are excellent. The book is a model for critics of popular literature. In *DR* Margaret Scanlan discusses the different ways in which the history of one spy, Kim Philby, has been put to fictional use, and more generally the reasons for novelists' attraction to the figure of the spy. Greene, le Carré, and Joseph Hone are the principal authors considered.

Bernard Benstock has edited a collection of essays on detective fiction¹², focused particularly on English and American writers who excel in the serial-detective form. The essays tend towards the good, general overview, with obligatory essays on Agatha Christie and Dorothy L. Sayers, but also more interestingly on contemporary writers. Bruce Harkness measures the degree of P. D. James's success with the classic detective formula, arguing that her novels exploit the tension between Welfare State egalitarianism and Friedmanesque 'liberty'. Carol Schloss's excellent analysis of the world of Nicolas Freeling also pursues a social reading, and makes a cogent argument for Freeling as an implicitly political writer. James Hurt outlines the specific Victorian context of Peter Lovesey's work and brings out the comic variety of his novels. *MFS* (autumn) is a special issue on detective and suspense fiction, which includes generic approaches, reviews of recent books on the subject,

10. *Dockers and Detectives*, by Ken Worpole. Verso. pp. 125. hb £14, pb £3.95.

11. *The Special Branch. The British Spy Novel, 1890–1980*, by LeRoy L. Panek. BGV (1981). pp. 288. hb \$21.95, pb \$11.95.

12. *Essays on Detective Fiction*, ed. by Bernard Benstock. Macmillan. pp. xi + 218. £20.

and discussion of nineteenth-century forerunners to the detective story. Erlene Hubly finds that the novels of P. D. James challenge the conventions of the classic detective story. Virginia B. Morris considers Sayers's criminal women, while SueEllen Campbell compares their detective opponents, the heroines of Sayers and James. In a very full and interesting essay David Monaghan argues that John le Carré uses the world of espionage as a vantage point on the corrupt realities of contemporary English society. The novels thus belong to the patriotic tradition of Buchan and Sapper, but reverse its norms.

The year has seen a considerable volume of work on science fiction and fantasy. In *The Entropy Exhibition*¹³ Colin Greenland charts the history of the magazine *New Worlds*, edited by Michael Moorcock from 1964 to 1973, and discusses the emergence of 'New Wave' science fiction in Britain, with particular reference to Moorcock, J. G. Ballard, and Aldiss. Readers of science fiction itself will find this a fascinating book, particularly in the discussion of the retreat from space fiction into the inner space of the psyche, the history of sex in science fiction, and the account of developments in stylistic theory and practice. While the volume highlights the seriousness of the genre, however, interesting connections are also made with the evolution of fiction over the past twenty years, and to the cultural experimentation of the 1960s. Consistently informative, elegantly written, and clearly organized, the book deserves a large readership.

W. Warren Wagar's *Terminal Visions*¹⁴ explores secular eschatology in modern fiction, particularly science fiction. Aldiss, Moorcock, Doris Lessing, and J. G. Ballard figure prominently in a readable study, notable for the range of its material, which extends from Mary Shelley to contemporary disaster fiction. Robert E. Myers has edited a collection of essays on philosophical aspects of science fiction¹⁵, which also ranges widely. Feminist science fiction, the philosophy of history, models of space and time, and communication theory are only some of the fields in which the essays operate. Despite the complexity of the topic, this is a collection which is relatively jargon-free, and repays the reader's perseverance. In a less readable study¹⁶ Donald M. Hassler seeks to establish connections between structuralist theory, Freudian psychology, and the comic in science fiction, ranging from the eighteenth century to the present. The discussion of Golding's *The Inheritors* is of some interest.

Colin Manlove's *The Impulse of Fantasy Literature*¹⁷ considers the work of Charles Williams, Ursula Le Guin, E. Nesbit, George MacDonald, T. H. White, and Mervyn Peake, among others, leading up to the memorable conclusion that 'The obverse of the praise of the identity of things in fantasy is

13. *The Entropy Exhibition: Michael Moorcock and the British 'New Wave' in Science Fiction*, by Colin Greenland. RKP. pp. xii + 244. £11.95.

14. *Terminal Visions: The Literature of Last Things*, by W. Warren Wagar. IndU (1982). pp. xiii + 241. £14.70.

15. *The Intersection of Science Fiction and Philosophy: Critical Studies*, ed. by Robert E. Myers. Greenwood. pp. xvi + 262. £26.75.

16. *Comic Tones in Science Fiction: The Art of Compromise with Nature*, by Donald M. Hassler. Greenwood (1982). pp. xiv + 143. £21.50.

17. *The Impulse of Fantasy Literature*, by C. N. Manlove. Macmillan. pp. xiii + 174. £20.

detestation of whatever restricts or reduces being.' Discussion of each writer is somewhat brief, though in the case of Manlove's final chapter on 'anaemic' (i.e. poor) writers, not brief enough. In *A Literary Symbiosis: Science Fiction/Fantasy Mystery*¹⁸ Hazel Beasley Pierce explores the symbiotic relationship now existing between science fiction and mystery with discussion of such related forms as the detective story, spy thriller, Gothic novel, and crime fiction. Essentially a broad literary overview the book draws largely on American writers, but also covers earlier examples of the different forms and provides a useful bibliographical essay.

Women writers continue to attract separate studies. Judy Little's *Comedy and the Woman Writer: Woolf, Spark, and Feminism*¹⁹ draws upon feminist literary criticism, anthropology, and theories of comedy to discuss the particular forms which comedy takes in the writing of female novelists. A first chapter sets out the theory that female novelists use liminal or festive comedy in radically new ways. Subsequent chapters apply the theory to the novels of Woolf and Spark, with a sidelong glance at more recent writers. The book is the product of a sharp intelligence, supported by wide reading and careful definition of terms. Without any special pleading or jargon, Little produces a fresh and suggestive reading of Woolf, in particular, as a mocker of archetypal and mythical patterns, and points to the political implications of the lack of resolution in female festive comedy.

*The Voyage In*²⁰ is a collection of essays which examine fictional representations of female development in order to construct an alternative generic model of the *Bildungsroman*, integrating gender with genre. Three pieces are of particular interest to English readers. Elizabeth Abel contributes an excellent essay on *Mrs Dalloway*, using psychoanalytic theory to argue that Woolf structures her heroine's development as a story of pre-Oedipal attachment and loss. Catharine R. Stimpson's analysis of Lessing's *Children of Violence* is sensible, if marred by excessive plot summary, and Ellen Cronan Rose demonstrates how Angela Carter, among others, revises fairy tales in order to reverse their gender bias. The goal of the volume – to outline a female tradition and to demonstrate the diverse critical approaches it elicits – is amply realized in essays on nineteenth- and twentieth-century fiction, film, fairy tale, myth, and short story.

Lynne Spender's *Intruders on the Rights of Men*²¹ argues that men have conspired to obstruct women's access to the printed word, either by cultural gatekeeping or by active prejudice in the publishing industry. While Spender cites pertinent examples of suppressed writers, and quotes extensively from anonymous interviews with women writers, editors, and publishers, some analysis of the economics of publishing would have established her argument on firmer ground.

General, rather than generic, studies have been somewhat less in evidence

18. *A Literary Symbiosis: Science Fiction/Fantasy Mystery*, by Hazel Beasley Pierce. Greenwood. pp. ix + 255. £26.75.

19. *Comedy and the Woman Writer: Woolf, Spark, and Feminism*, by Judy Little. UNeb. pp. x + 224. £14.35.

20. *The Voyage In: Fictions of Female Development*, ed. by Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland. UPNE. pp. vii + 366. hb £21.25, pb £10.25.

21. *Intruders on the Rights of Men: Women's Unpublished Heritage*, by Lynne Spender. RKP. pp. 136. £2.95.

this year. Volume 8 of *The New Pelican Guide to English Literature, The Present*²², treats the period from 1940. Rather than competing with orthodox histories, the *Guide* aims to provide an ordered account of the period as an encouragement to further reading, while exploring areas normally perceived as peripheral to English literature. The result is, however, rather a mixed bag. While there is an attractive emphasis on Commonwealth writers, other essays consider such diverse topics as opera, English philosophy, writing for and by children, criticism, the Bible, the book market, and autobiography. There are only two essays on drama, five on poetry. The novel makes more of a showing, but the editor's avowed intention of conveying a sense of what it means to read closely and with perception is only fleetingly realized. The general sections are useful. Krishan Kumar outlines the social and cultural scene, and John Holloway provides a first rate overview of the literary scene. As his essay on Patrick White also demonstrates, Holloway has a knack for combining an eye for detail with illuminating generalizations which group writers in an interesting way. Essays on individual topics vary in quality. Gabriel Josipovici's discussion of Beckett's art of failure is supremely intelligent, and (unlike some recent writing on Beckett) readily intelligible to boot. Gāmini Salgādo contributes an excellent piece on V. S. Naipaul's fictional politics, and the two comparative essays (Graham Martin on Anthony Powell and Angus Wilson, Robert Taubman on Lessing and Gordimer) are thought-provoking. Taubman, however, also provokes in a different sense, persistently discussing Mrs Lessing, while Gordimer's marital status goes unrecorded – an unfortunate mannerism. Other essays are less rewarding. D. S. Savage dwells on Orwell's pathological lack of self-knowledge, absence of personal integrity, and failure to attain emotional maturity, in an essay which does little to account for Orwell's reputation. S. W. Dawson dismisses Iris Murdoch in six uninformative pages. Gilbert Phelps offers a survey of the post-war English novel which almost inevitably covers too much ground in too little space. The map of the literary scene is also patchy. Women writers fare poorly here, as more than one writer admits, little attention being paid to the upsurge in feminist writing or publishing ventures. Quite major writers (Greene, for example) are only briefly touched upon, while others (P. D. James, Aldiss, Brian Moore, Susan Hill) do not receive a mention. The extensive bibliography is not always accurate.

George Woodcock introduces *Twentieth-Century Fiction*²³ in Macmillan's Great Writers Library Series, a volume which bears a strong family resemblance to *Contemporary Novelists* in format, offering entries on some three hundred writers, each involving a short biography, book list, reading list, and signed critical essay. Entries for writers of the earlier part of the century are consistently useful, but contemporary writers are sometimes scanted. Not all entries are up to date. No mention is made of Greene's or of Golding's last two novels, and there are maverick omissions (Fowles, Farrell, Scott) and inclusions (Mazo de la Roche). The critical essays, if brief, are, however, of generally high standard.

EA (number 2–3) is a special issue on the novel and drama in Britain,

22. *The New Pelican Guide to English Literature*. Vol. 8: *The Present*, ed. by Boris Ford. Penguin. pp. 619. £3.50.

23. *Twentieth-Century Fiction*, ed. by James Vinson, intro. by George Woodcock. Great Writers Library Series 10. Macmillan. pp. vii + 781. hb £20, pb £11.50.

1970–1980. Luce Bonnerot provides a bibliography of novels by British writers published in the period. Sylvère Monod offers a general appreciation of Graham Greene, ably emphasizing boredom as Greene's theme. Colette Baranger compares the treatment of evil in Burgess's *Earthly Powers* and Golding's *Darkness Visible*. Burgess fares ill in the comparison, though even Golding's novel is described as a partial failure. Suzanne Kim considers the renewal of interest in history in post-war novels, particularly in works by Scott, Farrell, and Fowles. Hélène Auffret compares science fiction novels by Christopher Priest and Ballard, acclaiming them as masterpieces of hypertextuality. Jean-Michel Rabaté discusses endings of recent English novels, arguing that Fowles and David Lodge tend to replace 'open' endings with a circular or cyclic pattern. The variety of approaches here makes for stimulating reading.

Kerry McSweeney's *Four Contemporary Novelists*²⁴ treats Angus Wilson, Brian Moore, Fowles, and Naipaul to a solid novel-by-novel analysis which emphasizes their shared quality of reasonably self-aware realism. McSweeney shrugs off conventional critical labels, presenting each novelist as important in his own right, and rejecting any 'condition of the novel' frame. The literary analysis is forthright, unobjectionable, and at times acute, though the argument that all four are humanist writers with a deep sense of the value of human experience rather founders on the account of Naipaul's attitudes to women. (Unforgettably, McSweeney describes one character as anointing female genitals with 'the chrism of the Naipaulian sexual sensibility'.) The connections between the four emerge only generally – the conclusion is a two-page salvo fired at contemporary critics and especially at the manuscript reader who found the book too evenhanded. On the whole, however, the volume is one of the more rewarding books of the year.

Angus Wilson is also one of the five British writers interviewed by Christopher Bigsby in *The Radical Imagination and the Liberal Tradition*²⁵. The intention here is to focus interlocutors' attention on the apparent substitution of a radically imagined, experimental novel, for fiction in the liberal and realist mode. Malcolm Bradbury and Angus Wilson respond in the best liberal tradition to Bigsby's grilling. Other novelists become tougher and the interviews meatier as a result, the novelists' own language often set on a collision course with the critical terminology. John Fowles, perhaps because the interview was conducted by post, is short and sharp. Iris Murdoch's dismissal of rubbishy structuralism is magisterial. The most interesting interview is that with Doris Lessing, particularly in the discussion of her political views. Each interview is preceded by a short essay on the novelist, and a cogent introduction sets the interviews in the context of American and English fiction.

L. S. Dembo has also edited a collection of interviews²⁶ with contemporary writers, previously published over the last decade in *ConL*. Swiss, French, Japanese, North American, and South African poets and novelists are represented together with three British novelists. Margaret Drabble is particularly

24. *Four Contemporary Novelists*, by Kerry McSweeney. Scholar. pp. 217. £16.50.

25. *The Radical Imagination and the Liberal Tradition: Interviews with English and American Novelists*, ed. by Heide Ziegler and Christopher Bigsby. Junction (1982). pp. viii + 259. hb \$25.75, pb \$12.50.

26. *Interviews with Contemporary Writers*, ed. by L. S. Dembo. UWisc. pp. ix + 381. hb £21.25, pb £7.65.

interesting on the literary references in her novels, Kingsley Amis on social and political matters, and Angus Wilson on the theatricality of his fiction.

Character is the prime focus in two recent studies. Thomas Docherty²⁷ tackles the subject of characterization in modern fiction in the light of critical insights gained from the *nouveau roman*. The humanist conception of character is rejected in favour of an exploration of subjectivity and the relations which constitute the process of reading. The argument ranges widely, with Conrad, Beckett, Joyce, Woolf, Greene, and Golding figuring amidst a supporting cast of thousands. There is, however, a valuable emphasis on names in novels, and on the relation between character and the time of fiction.

In strong contrast, Jeremy Hawthorn's *Multiple Personality and the Disintegration of Literary Character: From Oliver Goldsmith to Sylvia Plath*²⁸ considers the use of doubles, secret sharers, and divided selves in literature, not as literary devices but in relation to divisions created by social and psychological pressures. Case histories and literary analyses are juxtaposed to emphasize the connections between literature and life. In addition to a fine chapter on Conrad, Hawthorn considers nineteenth-century novelists, playwrights, and modern writers. The discussion of race and identity in Rhys and Faulkner is particularly interesting, and a major strength of the volume lies in the consideration of the divisions of female character.

Kenneth A. Bruffee's discussion of elegiac romance in modern fiction²⁹ announces itself as a study in a literary genre. Bruffee defines the elegiac romance as the form in which the heroic quest tradition endures in twentieth-century novels, which register the impact of cultural loss and change, discredit the hero, and tend to involve a narrator telling the story of another heroic figure – Kurtz, Lord Jim, Gatsby, Ashburnham, among others. At first sight this appears to be a form with overelasticated sides, but initial misgivings yield to Bruffee's sensitive readings of Ford, Mann, Nabokov, and others. The influence of Conrad, to whom three chapters are devoted, is rightly seen as a decisive factor.

The year 1983 also saw an excellent critical study of the short story³⁰. Valerie Shaw argues for the value of the story as an art form in its own right, supporting her case by reference to stories from different cultures and periods. To some degree the emphasis tends to fall upon early twentieth-century English writers (Kipling, Lawrence, Maugham) and on Americans (an outstanding discussion of Sarah Orne Jewett) though Borges, Angela Carter, Chekhov, and Maupassant also figure prominently. Separate chapters consider various kinds of narration, characterization, setting, and subject matter, and the volume highlights the flexibility and variety of the form. Of special interest are the discussions of the short story's links to folk tale, its concern with the instinctual, and its recurrent sense of an audience. This is likely to be the standard work for some time to come.

27. *Reading (Absent) Character: Towards A Theory of Characterization in Fiction*, by Thomas Docherty. Clarendon. pp. xvi + 288. £22.50.

28. *Multiple Personality and the Disintegration of Literary Character: From Oliver Goldsmith to Sylvia Plath*, by Jeremy Hawthorn. Arnold. pp. x + 146. £9.95.

29. *Elegiac Romance: Cultural Change and Loss of the Hero in Modern Fiction*, by Kenneth A. Bruffee. CornU. pp. 230. \$19.95.

30. *The Short Story: A Critical Introduction*, by Valerie Shaw. Longman. pp. ix + 294. £5.95.

Two studies draw attention to the playful aspects of fiction. In *Games Authors Play*³¹ Peter Hutchinson discusses the relation between author and reader in terms of a game, drawing on European and American examples. Twentieth-century novelists figure to some extent in what is a short but admirably clear and interesting book. Mihai Spariosu³² tackles a similar subject, modestly proposing his volume of essays as a first step towards a history of mimesis and play, as the two concepts serve the power principle at the heart of Western culture. While essentially a work of literary theory, and a good one, the book also includes a fine essay which examines the ways in which the Pygmalion myth is relevant to the fiction of Malcolm Lowry.

There is no shortage of work this year on Scottish novelists. Almost two-thirds of Alan Bold's *Modern Scottish Literature*³³ is concerned with fiction by Scottish writers, some forty of whom are given varying degrees of attention. The author-by-author approach obscures any general sense of the Scottish tradition, though Bold advances the familiar commonplaces of the divided character of the Scot, the Gothic qualities of Scottish fiction, and its stylistic conservatism. There is full and useful coverage of the established names, but popular writers are merely gestured at, and recent writers treated at times in somewhat summary fashion. The volume leaves the impression that there are no writers of prose fiction in Gaelic, perhaps because Bold has no Gaelic himself.

Scottish literature is also the focus of a volume of essays from Aberdeen University³⁴ which concentrates on poetry and fiction from the North of Scotland, from medieval times to the present day. Inevitably the best novelist attracts the best essay: G. J. Watson's spirited defence of Neil Gunn, which is particularly interesting in its analysis of Gunn's treatment of history. J. Graeme Roberts discusses the short stories of George Mackay Brown in the context of the native narrative tradition, Andrew Rutherford makes a case for Eric Linklater as a comic novelist, Isabel Murray challenges the usual evaluation of *A Scots Quair* by an examination of narrative voice, and J. Derrick McLure adds much to our understanding of Fionn Mac Colla's use of language. Each essay ends with useful suggestions for further reading.

Douglas Gifford's *Neil M. Gunn and Lewis Grassie Gibbon*³⁵ is aimed at an undergraduate audience, but is also of interest to the general reader. Gifford provides a brief biography of each writer together with a survey of their fictional development, going on to devote two-thirds of the book to two major works, *Sunset Song* and *The Silver Darlings*. As the selection implies the emphasis falls on the connections to primitivism, the Golden Age Myth, and the collective unconscious, rather than on a political reading. While, however, setting each novel in the context of the Scottish Renaissance, Gifford also makes a fair case for locating them within the tradition of English Romanticism, and draws out the links to other modern writers. In contrast to the

31. *Games Authors Play*, by Peter Hutchinson. Methuen. pp. vii + 131. £2.95.

32. *Literature, Mimesis and Play: essays in literary theory*, by Mihai Spariosu. Narr (1982). pp. 128. DM 36.

33. *Modern Scottish Literature*, by Alan Bold. Longman. pp. xi + 332. £6.95.

34. *Literature of the North*, ed. by David Hewitt and Michael Spiller. Aberdeen U. pp. vii + 211. hb £9, pb £4.90.

35. *Neil M. Gunn and Lewis Grassie Gibbon*, by Douglas Gifford. O&B. pp. 154. hb £4.95, pb £2.50.

abundance of work on the Scots, the Welsh receive little attention. In AWR Vernon Lloyd discusses Desmond Cory's *The Night Hawk* and Emyr Humphreys's *A Man's Estate* as variants on the *Oresteia*.

(b) *Individual Authors: 1900–45*

Entries in this section are arranged chronologically by date of author's birth. Joyce continues to keep the professors busy and there is valuable new work on Conrad, with Cambridge University Press embarking on an eight-volume edition of the letters in the wake of their similar project on Lawrence.

W. H. Hudson, 'a most lovable man' as Conrad called him, is the subject of an elegant biography by Ruth Tomalin³⁶, taking us in straightforward fashion from his birth in 1841 on the outskirts of Buenos Aires to his emergence as a naturalist in the 1870s and as something of a cult figure in the new century with the success of *Green Mansions* and *A Shepherd's Life*. *The Times* obituary remembered him as 'unsurpassed as an English writer on Nature' and it is this side of the man his biographer records, though there are intelligent summaries of the South American romances.

The first volume of Conrad's letters³⁷ ends with the last day of 1897 and Conrad looking back over a year which saw the publication of *The Nigger of the 'Narcissus'*, the meeting with Henry James and Cunninghame Graham, but still 'the problem of the daily bread'. There are 'infuriating gaps', as the editors confess, including the whole of Conrad's adolescence and the years in Marseilles – in fact nothing but a child's note before 1883. Though the complete edition will run to over 3500 letters, a third of them published for the first time, it will include nothing to Uncle Tadeusz and for most of our information about the young Conrad we depend on the correspondence with his 'Aunt', Marguerite Poradowska. His letters in French come with a new English translation, and Polish letters are given in English alone. During these years the other main recipients are Edward Garnett, his first publisher T. Fisher Unwin, and Ted Sanderson who had sailed as a passenger on the *Torrens*. Its course can be plotted on one of the maps reproduced here, along with all the annotation we now expect from this kind of undertaking. In his introduction Lawrence Davies argues that the letters show Conrad exploring his medium, both the self-exposure and disguise we meet here opening up the possibilities of language. They are essays in 'communicated solitude', Conrad's great subject. Certainly the editors are to be congratulated on satisfying the scholars while not discouraging the general reader, the declared aim of this edition.

Biographies of Conrad continue to appear, though much of the material in Zdzislaw Najder's³⁸ has been in print before, most notably his work on Conrad's Polish background – before Frederick Karl's recent *Joseph Conrad: The Three Lives* (YW 60.359–60), as he is quick to tell us; and indeed readers might well prefer this unvarnished chronicle, lucidly translated by the author's

36. W. H. Hudson: *A Biography*, by Ruth Tomalin. Faber (1982). pp. 314 + 12 illus. £13.50.

37. *The Collected Letters of Joseph Conrad*. Vol. I: 1861–1897, ed. by Frederick R. Karl and Lawrence Davies. CUP. pp. lxxvii + 446 + 19 illus. £19.50.

38. *Joseph Conrad: A Chronicle*, by Zdzislaw Najder, trans. by Halina Carroll-Najder. CUP. pp. xxi + 647 + 52 illus. £19.50.

wife, to Karl's oppressive one thousand pages, even if it is not quite the 'substantially new view' claimed by the blurb. Najder himself, discussing his biography in the winter issue of *Conradiana*, claims no new thesis, mentioning the positivistic training and detestation of psychoanalysis which lie behind his decision to go for an external approach rather than an inside view, but the result is not the 'tedious kind of book' he fears. Conrad's own auto-mythologizing he finds 'amusing' and Jessie's reminiscences he sees as suspect ('a very good comrade and no bother at all': Conrad's description of his bride in one of the letters), but he gives a more sympathetic hearing to Conrad's father than has been usual. Though disclaiming the belief that only a Pole can understand another Pole, Najder often turns to Conrad's background where another biographer would probe his psyche. The 'incongenial subject', for instance, tells us less about the writer's complexes than the relatively minor place accorded to love in Polish literature, and neurosis is an unnecessary hypothesis in accounting for Conrad's supposed decline.

More insight into Conrad's origins comes in another collection from the Najders³⁹ who print documents, many of them never translated before, from the family circle with later Polish reactions to the exiled author. There are letters from Conrad's parents, and a lengthy extract from Apollo's diary, written in a Russian prison, helping us to judge whether Conrad's father justified his brother-in-law's picture of him as 'casting gloom all round, posturing as a broken-hearted bard'. Tadeusz Bobrowski's own memoirs, intended for publication, somewhat conceal his impatience with the man who made his sister unhappy (a charge Najder vigorously denies in his introduction). The articles on 'The Emigration of Talent' by Wincenty Lutoslawski and Eliza Orzeszkowa, which so disturbed Conrad, are included here, along with a particularly interesting piece by Jan Perłowski quoting Kipling's comments on the man and the novels. More recent articles reveal the mixed feelings about their most famous author still current in Poland, with Wiktor Gomulicki complaining of the 'Englishness' of his narrative technique ('An Englishman never writes straightforwardly . . . his novels must always turn and twist'), and Witold Gomrowicz questioning the authenticity of Conrad's style: 'we gape at the monotony of luxuriance'.

In his *Joseph Conrad and the Ethics of Darwinism*⁴⁰, Allan Hunter is less concerned with style than ideas, seeing the novels as testing out the theories Conrad encountered in his voracious and eclectic reading. *Heart of Darkness* is 'enormously indebted' to Huxley's *Evolution and Ethics*, Carlyle's extolling of 'sincerity' was influential here and in *Lord Jim*, J. A. Hobson's study of imperialism may well have coloured *Nostromo*, and so on. We have an odd mixture of source hunting and more ambitious constructs, including at one point diagrams from Roland Barthes, and the whole study betrays its origins as a doctoral thesis, but there is much interesting material and Hunter often writes more freely when he goes beyond his scientific originals. He breaks off with *Under Western Eyes* in 1911, by which time, he argues, Conrad was less interested in exploring the human mind in scientific terms and his anthro-

39. *Conrad under Familial Eyes*, ed. by Zdzisław Najder, trans. by Halina Carroll-Najder. CUP. pp. xxi + 282. £19.50.

40. *Joseph Conrad and the Ethics of Darwinism*, by Allan Hunter. CH. pp. 259. £15.95.

pology was almost obsolescent, though egoism and altruism, the focus of debate between Huxley and Henry Drummond back in the 1890s, occupied him to the end. Writing in *N&Q*, Hunter notes a direct parallel between Huxley's 1893 *Romanes* lecture and Marlow's opening words in *Heart of Darkness*.

The final section of *Heart of Darkness*, Marlow's interview with the Intended, is examined at length by Jan Verleun in *Neophil* where he argues that when read symbolically what could appear mere melodrama becomes 'magnificently effective', with Marlow as the apostle of the moral integrity he discovered in the dying Kurtz. Kurtz is more than the sum of his atrocities, his 'poetry' surviving all the ironies so that the Intended could only love him, whatever Marlow had said: 'The Ideal is naturally wed to the moral agent.' Chinua Achebe's attack on *Heart of Darkness*, though several years old, prompts a spirited defence from Cedric Watts (*YES*). Conrad did not purvey myths, but debunked them and even, by Achebe's own criteria in *Things Fall Apart*, should be acquitted. For good measure, Watts tackles critics like Todorov and Eagleton who have noted a hollow at the heart of the tale, with savage customs and imperialist assumptions cancelling each other out, arguing instead for its 'clear ethical direction'. J. M. Kertzer moves more cautiously through a discussion of Conrad's 'scepticism' (*Novel*) as a kind of moral realism, 'the tonic of minds', distinguishing it from 'cynicism', which nevertheless had its attractions, and suggesting parallels with La Rochefoucauld. He traces the appearance of both terms through the fiction and the letters, illustrating Conrad's 'multiple thinking' rather than any final position. Sometimes sincerity is advanced as something to cling to, though it too may be untrustworthy, and language itself does not escape his scepticism.

The uncertainty of modern man for Conrad as elucidated by his use of 'over-hearing' in the narrative structure of his novels is the subject of an oversophisticated essay by Aaron Fogel in *Conradiana*, drawing on Derrida, Harold Bloom *et al.*, and centring on *Heart of Darkness* and the preface to *The Nigger of the 'Narcissus'*. Characteristically he takes overhearing to mean both eavesdropping and overreacting to what is heard; the pun becomes a diagnostic device; and one can only agree when he draws attention to the risk of sounding both portentous and trendy. Presumably this is the kind of thing Jan Verleun has in mind when he writes, also in *Conradiana*, on the excesses of some recent Conrad criticism, though Peter Glassman and Jacques Darras are his principal targets. Such ingenuity ignores the 'emotional tonalities' of the stories he believes, and the common reaction is more likely to be sound. On the other hand, Bruce E. Teets (*The Conradian*) in ruminations on post-structuralism takes passages from Conrad to suggest that he was almost a structuralist before the letter. In his novels he employs both 'heuristic and hermeneutic levels of meaning', and one can find common ground between Conrad and Michael Riffaterre, though Conrad would have seen texts as situated in the world and not simply concerned with their own textuality. More details of this world, also in *The Conradian*, are given in a piece by Barbara Roc on the extent to which English writing was known in the Poland of Conrad's youth and another by F. P. Berka of 'sporadically assorted facts and events' relating to Zhitomir, the town where he spent two years of his childhood. The same issue reprints a thirty-year-old article by Anatole Rivoallan from the *Nouvelle Revue De Bretagne* on Conrad's honeymoon visit to L'Ile Grande and the genesis of his short story 'The Idiots', deciding that the

conjunction was not especially fruitful: 'He passed among us without seeing us, preoccupied with his future as a man of letters.'

Also in *The Conradian*, J. H. Stape notices further borrowings from Anatole France to add to those already listed by Yves Hervouet, while in *Conradiana* the subject of Conrad's multilingualism is raised by M. S. Ray in both its biographical and theoretical aspects. Under the first heading he dissents from Ford's view that he always knew French better than English, going on to argue that in any case the effects of Conrad's decisions to write in English are more interesting than the causes. Believing in *le mot juste*, yet with the relativity of the medium peculiarly brought home to him, Conrad experienced both torment and stimulation. In the same issue it is Conrad's Catholicism which engages C. F. Burgess, who follows the 'excruciating twists and turns' of his pronouncements on religion and considers 'Amy Foster' as a covert expression of his sense of difference, though it is doubtful whether he proves his point that Conrad was more of a Catholic than has been recognized. 'Amy Foster' is the subject of a detailed comparison with Stephen Crane's 'The Monster' by Elsa Nettles (*Conradiana*) demonstrating that Crane is ironic and detached where Conrad is inward and tragic. Thomas C. Moser suggests that Ford provided Conrad with much of the background information for *Under Western Eyes* from his Russian-Jewish brother-in-law's account of the 'Azeff Scandals', and that Conrad virtually cast his novel from the emigré figures in his circle, with Azev as Nikita, Ford himself as Peter Ivanovitch, Violet Hunt as Madame de S., and so on. Again in the same issue J. H. Stape examines the sources in books by Jozef Retinger and Lord Eversley for Conrad's 1919 essay 'The Crime of Partition'; and Cedric Watts continues his interest in 'covert plots', which reinforce his claims for the intelligence and organization of even the earliest fiction. As support he offers an account of *Almayer's Folly* and Abdulla's conspiracy to defeat his trading rival. The upas trees in *Almayer's Folly* and their various correspondences are the occasion for a brief note by Alan Heywood Kenny (*The Conradian*).

There are two extended essays this year on *The Secret Agent*, both of the kind where the text comes a poor second to the critic's theoretical model. In 'The Panoptical City: The Structure of Suspicion' Mark Conroy (*Conradiana*) borrows an idea from Michel Foucault to illustrate the way in which the legitimacy of the forces of order are questioned, offering the *Greenwich Observatory*, with its all-seeing eye, as in one sense the ultimate political institution. In *The Conradian* Sue Tyley gives us a thorough if more pedestrian account of two prevalent strains of imagery in *The Secret Agent*, London as jungle and aqueous abyss, arguing that the novel's metaphysical treatment of time and space constitutes a significant commentary on the psychological, social, and ontological truths latent in the action. Winnie's mother's last cab ride leads Daniel Mark Fogel (*MFS*) to Henry James's neglected short story 'The Papers' and the persuasive suggestion that Conrad learnt more from James than has been realized, especially around 1902 when they were close.

The similarities and differences between Hardy, George Eliot, and Conrad in their understanding of character and its relation to the past are investigated by Ernest Bevan Jr (*Conradiana*). In *Lord Jim* Marlow's efforts to reconstruct a history for Jim cannot save him; but they have value in illuminating the human condition we all share. In *The Conradian* the connection between Leggatt and the narrator of 'The Secret Sharer' is the focus for Jakob Lothe's

consideration of the technical devices which finally blur, rather than resolve, the moral questions raised in this 'deviously simple' tale. Those unhappy with Watt's brisk dismissal of Todorov on *Heart of Darkness* may be interested in Josiane Paccaud's subtle but cogent reading of the different aspects of communication in the story, drawing on recent French studies of narrativity (*The Conradian*). Or they might turn to a typically wide-ranging article by Claude Rawson (*DQR*) comparing Swift and Conrad in their attitudes to the 'flat-nosed people', showing how differences of moral style are reflected in differences of literary manner. In *Heart of Darkness* imperialist responses to the natives are parodied through Marlow, but Conrad has none of Swift's absolutism and his prose 'registers and shares uncertainty on the substantive questions'.

Two of Conrad's novels are re-issued in World's Classics, and although readers will recognize the typeface of the Dent collected edition, they have been corrected where necessary and notes draw attention to departures from the author's manuscript or the magazine serialization. John Batchelor introduces *Lord Jim*⁴¹ making high claims for its sophisticated structure and defending the 'flatness' of the ending, while Jeremy Hawthorn perhaps goes deeper with his emphasis on language and vision in *Under Western Eyes*⁴². *Nostromo*⁴³ is revised in Penguin, this time with a useful introduction by Martin Seymour-Smith acknowledging 'a pathological element in Conrad's view of life', but going on to propose the book as 'the best Latin-American novel in the English language'.

Harold Orel edits a selection of interviews and recollections of Kipling⁴⁴, many of them from the *Kipling Journal*. Basically a scissors-and-paste job, the eighty or so pieces are arranged chronologically and under headings such as 'Journalism and India' or 'Kipling and the United States' to present a 'more endearing' portrait of the writer than the generally accepted image, so the blurb tells us, though since that image is somewhat out of date nothing very new is revealed. The October issue of *CVE*, devoted to Kipling, was not seen.

There is a good deal of overlap between two recent books on H. G. Wells, both of which stress the lifelong influence of his year studying biology under T. H. Huxley at South Kensington and illustrate the interaction of scientific ideas and personal obsessions in the subsequent fiction. John R. Reed gives us a sober and well-documented study⁴⁵, but Peter Kemp⁴⁶ with his racier style and fondness for puns perhaps comes closer to Wells's cornucopian energy. The same examples recur in chapters on the biological imperatives of food and sex – Wells's taste for the statuesque females he first encountered in the papers

41. *Lord Jim*, by Joseph Conrad, ed. with an intro. by John Batchelor. OUP. pp. xxxiv + 426. £1.50.

42. *Under Western Eyes*, by Joseph Conrad, ed. and intro. by Jeremy Hawthorn. OUP. pp. xxxii + 389. £1.95.

43. *Nostromo*, by Joseph Conrad, intro. by Martin Seymour-Smith. Penguin. pp. 474. £1.95.

44. *Kipling: Interviews and Recollections*, ed. by Harold Orel. Macmillan. 2 vols. pp. xxvi + 411. £17.50 (set).

45. *The Natural History of H. G. Wells*, by John R. Reed. OhioU (1982). pp. x + 294. \$23.95.

46. *H. G. Wells and the Culminating Ape*, by Peter Kemp. Macmillan (1982). pp. viii + 225. £15.

of *Punch* and the impact of his years in the basement at Bromley lie behind the heroines and habitats of his novels. Repeatedly Reed emphasizes the 'thoroughly conscious manner' in which Wells manipulates the resulting clusters of metaphors, while Kemp tends to pile up the examples, bringing out the contradictions within the man, as in his chapter on 'The Pugnacious Pacifist'. Reed argues that Wells moved beyond the dualisms he inherited from Victorian science and morality to a belief in the ability to create unity within the self. Wells's ideas are treated to a lengthier exposition than they seem to require, and his contrived belief in both free will and fate put in the context of other writers from the end of the century. A final chapter shows how these beliefs shaped his concept of writing and gives instances of his literary borrowings to make the point that he is at his best when engaged in debate, whereas when he simply looks in his heart and writes, increasingly the case after 1910, his own sense of self-importance takes over. Kemp's final chapter, on Wells's understanding of what he called the 'wabbling working self we imagine for ourselves', lacks the clear biological focus of what has gone before, as though his material were proving more recalcitrant to the card index, but confirms Reed's overall view. Indeed both books are to be recommended, though Wells himself is responsible for the liveliest passages.

Wells's acknowledged indebtedness to both the ideas and methods of Edgar Allan Poe is examined by Catherine Rainwater (*ELT*), who finds *The Narrative of Arthur Gordon Pym* particularly rich in suggestiveness. Wells's unreliable narrators, obtrusive spatial metaphors, and use of geographical landscape as psychological terrain all have their parallels in Poe, and extended discussion of *Tono-Bungay* argues that even Wells's developing sense of language and its inadequacies owes something to his American predecessor. Wells's liking for Poe prompts William J. Scheick (*CVE*) to examine 'The Croquet Player' and 'The Camford Visitation' for their differences from the conventional Victorian ghost story. Wells splinters the narrative frame to release the horror upon the reader while at the same time exorcising the ghost story of sensationalism for its own sake.

Keith Ferrell's *H. G. Wells: Citizen of the Future* (ME) was not available.

Though Alec Fréchet's book on Galsworthy⁴⁷ was published in France in 1979 it remains true that in spite of his posthumous TV fame no major English critic has treated *The Forsyte Saga* at length to date. Fréchet's study re-assesses both the man and the author. With admirable clarity and a lay-out quite unlike the chronological narrative more familiar in English biography, Part I builds up the picture of a 'mildly neurotic' individual who found salvation in work and a financial success of which he had no need. The effects of his early reading, the liaison with his cousin's wife (Fréchet gallantly defends Ada from the aspersions of some earlier biographers), and the impact of the war are pieced together in convincing detail. Part II presents the novelist, and in Soames Forsyte 'one of the great creations of English fiction in this century'. There are brief summaries of the less familiar work and *Beyond* (1917) is singled out for special mention, while *In Chancery* is viewed as in no way inferior to *The Man of Property*. Fréchet is consistently intelligent, and chapters on 'The Galsworthian Novel' and 'Galsworthy's Philosophy and Outlook' reveal 'an

47. *John Galsworthy: A Reassessment*, by Alec Fréchet, trans. by Denis Mahaffrey. Macmillan (1982). pp. x + 229. £20.

impressionist working with a naturalistic technique', a reluctant liberal and a second-generation agnostic. Without making inflated claims (he confesses the 'inadequacy of his creative imagination') Fréchet persuades us of the unfairness of Lawrence's peremptory judgement, arguing that Galsworthy uses the theme of property to transcend it, while as an artist he at least rivals Wells and Bennett.

Bennett's differences from George Gissing attract the attention of William J. Scheick (*JNNTS*) in a detailed comparison of *The Unclassed* and *Anna of the Five Towns*. Both are indebted to naturalism and employ irony, but Bennett seems to be more present in his narrative, more engaged with his characters, approaching tragedy rather than pathos. Whether or not these differences are as clearly inscribed in the narrative structures as Scheick believes, their general validity seems proved. Oxford have re-issued *Riceyman's Steps*⁴⁸ with a shrewd introduction by Frank Kermode.

Michael H. Markel's *Hilaire Belloc*⁴⁹, for Twayne's English Authors, follows the pattern familiar in this series. A chapter on the 'life and times' is followed by others on the various genres to which Belloc addressed himself, skimming a little on the partisan writing and his 'aggressive and overbearing advocacy of Catholicism'. Indeed Belloc's religion tends to be viewed as part of that search for security traceable to the traumatic events of his childhood during the Franco-Prussian War. Belloc regarded himself primarily as a historian, and the books on the French Revolution and the English and French monarchies are dutifully summarized, while a chapter on the travel books singles out the best of them as disguised spiritual autobiography. Behind the laughter of the nonsense verse we sense the sadness of an idealistic man in a real world, but Markel's main enthusiasm, rather surprisingly, is for the serious poetry, 'his purest literary expression', with its cool impersonality and classical control so at odds with the times from which he increasingly withdrew.

There has been a temporary lull in the revival of interest in Ford Madox Ford, though Carcanet has re-issued *The English Novel*⁵⁰, first published in 1930. J. Meyers (*CritQ*) examines the chapter on Ford in Hemingway's *A Moveable Feast* and asks what lies behind the animosity. Mainly responsible, it seems, is Hemingway's propensity to bite the hand that fed him. B. Lindberg-Seyersted's *Pound/Ford: The Story of a Literary Friendship* (Faber) was not seen.

Announced as the first full-length biography of its subject since Maisie Ward's, Alzina Stone Dale's book⁵¹ offers us Chesterton in the context of his times as a method of demonstrating his continuing vitality. This necessitates a good deal of potted history and provides a rather external view of the man. As her title suggests, she contests the myths of Chesterton as a jolly, childlike giant or neurotic eccentric to give us a middle-of-the-road journalist who 'stood the world on its head to get its proportions right'. There is plenty of readable detail, with sensible summaries of the main works, but when she ends by quarrelling with Malcolm Muggeridge for denying Chesterton the right to

48. *Riceyman's Steps*, by Arnold Bennett, intro. by Frank Kermode. Twentieth Century Classics. OUP. pp. xvi + 319. £2.95.

49. *Hilaire Belloc*, by Michael H. Markel. TEAS. Twayne (1982). pp. 175. \$15.95.

50. *The English Novel*, by Ford Madox Ford. Carcanet. pp. 148. £3.95.

51. *The Outline of Sanity: A Life of G. K. Chesterton*, by Alzina Stone Dale. Eerdmans (1982). pp. xvi + 354. \$18.95.

the 'complexity of a complete character' one wonders how much complexity is missed by her own decision to bring out the ordinariness of the man.

Chesterton's years on the *Daily News* and his relationship with the editor A. G. Gardiner interest John Coates (*PSt*) who argues that the day-to-day pressures of journalism shaped his style as much as personal crises in the world of ideas. The role of his readership and the patterns of his prose are analysed in convincing detail. A similar thesis lies behind Max Ribstein's piece on Chesterton and 'Le Rhetorique du Non' in *CVE*. Ribstein concentrates on the early journalism when negation as a philosophy was developed into a weapon, partly he suggests to quell Chesterton's own doubts; and he illustrates this 'grammar of dissent' with examples of Chesterton's characteristic rhetorical devices. Chesterton's connection with the *Daily Herald* under George Lansbury, 'clearly the most important organ of anti-parliamentary opinion in Britain', is investigated by Jay P. Corrin in *CRev*, where Maureen Corrigan writes at length on the work of Chesterton and Eric Gill in building on the medievalism of John Ruskin: 'by integrating Ruskin's ideas on art and society into their own Catholic perspective, [they] effectively reversed the critical achievement of Ruskin's Protestant interpretation of medievalism'. The same number reprints some early pieces by Chesterton, including an enlightened review from *The Speaker* of a book on *The Ancient Scriptures of the Modern Jew*. The second number is a special issue on Christopher Dawson, edited by his daughter, but it opens with a lively article by Chesterton on 'English Literature and the Latin Tradition' (1935). Arguing against the 'Nordic notion' then beginning to assume a disturbing form in the Third Reich, he locates our true cultural heritage in the Mediterranean. The two subsequent issues of *CRev* were not seen.

The memoir of John Buchan by his second son⁵² acknowledges Janet Adam Smith's 'unsurpassable' biography but adds a good deal of its own, particularly in chapters on Elsfield, the house outside Oxford where his own happy childhood was spent ('the famous and beautiful had been around us since the cradle'). Though concerned to defend his father's reputation, especially against 'the leather-eared groundlings of Eng. Lit.', Buchan's work is no 'nauseous exercise in filial piety'; and as in the case of John Conrad's recent biography of his father, we learn almost as much of the son. Explaining Buchan's 'genius', as he does not hesitate to call it, by his Calvinism and sense of wonder, he confesses that the man eludes him still, though he cites the character of Edward Leithen in *Sick Heart River*, his last book, as the most revealing of its author. One of Buchan's 'shockers'⁵³ is re-issued by Dent in their series of Classic Thrillers.

Pride of place in the year's work on Forster should go to the first of a two-volume selection from the 15,000 or so extant letters, admirably edited by Mary Lago and P. N. Furbank⁵⁴. Though the 207 letters represent only a fraction of his output they satisfyingly reflect the five phases of his life into

52. *John Buchan: A Memoir*, by William Buchan. B&E (1982). pp. 272 + 30 illus. £9.95.

53. *Courts of the Morning*, by John Buchan, intro. by T. J. Binyon. Classic Thrillers. Dent. pp. 405. £3.50.

54. *Selected Letters of E. M. Forster*. Vol. I: 1879–1920, ed. by Mary Lago and P. N. Furbank. Collins. pp. xxiv + 344 + 24 illus. £15.95.

which they are divided: boyhood, Cambridge, the first novels, India, and the First War. Even at school ('the worst . . . is that you have nothing and nobody to love') the eleven-year-old Morgan is 'taking the darker side of things', but there is plenty of liveliness and humour; and, although the editors warn us not to expect 'explanations' of his novels, his comments on his reading and writing are always engaging. Florence Barger, his principal confidante in the second part of the book, is treated to his thoughts on Mohammed el Adl and Edward Carpenter's living by 'Vision', which appeals to Forster rather than the more fashionable 'Will': 'still, I mustn't belittle the Will, having so little of it!' It is heartening to read of his impatience with D. H. Lawrence and 'frau' yet to see him writing to Henry Newbolt to intercede for *The Rainbow*, and one is curious to hear that Lawrence was 'mad about' *The Voyage Out*.

Forster's first visit to India, 'the great opportunity of my life' as he called it, is more fully documented in *The Hill of Devi and other Indian writings*⁵⁵, Volume 14 in the Abinger edition. In addition to the account of his experiences in the state of Dewas Senior and his friendship with its ruler Tukoji Rao III, first published in 1953, there are a number of pieces connected with his two visits, the most sensational of them the 'Kanaya' memoir of 1922 detailing his involvement with a barber-boy which left him 'disintegrated and inert'. It does not show Forster in an attractive light, but 'feeling trivial and being brutal', though the honesty with which he confronts his own propensities must be commended and its publication adds a farcical subplot to the more public catastrophe which befell Dewar and the Maharajah a few years later. Elizabeth Heine, in addition to her exemplary annotation, speculates persuasively on the connection between Forster's shame and confusion and the central section of *A Passage to India*, completed after his return to England, and introduces surprising clarity into the tangled events through which he moved.

A letter of January 1919 finds Forster at work on 'a superior sort of guide book' and the result, *Alexandria: A History and a Guide*⁵⁶, has been re-issued, with an introduction by Lawrence Durrell which draws attention to the changes the city had undergone even since his own first visit, over twenty years after Forster left. The publisher adds further details bringing Forster's history up to date and expanding on the associations with Durrell and Cavafy. Reading Forster's discussion of Neoplatonism one is often reminded of *A Passage* which dates from the same period, and in his commendation of 'the double spell of realism and poetry' in Theocritus one catches something of his own distinction. It is pleasing to think of Mohammed el Adl when reading details of the tram-routes and to remember one of the principal, though unpublicized, attractions of the city for Forster. His friendship for Constantine Cavafy, whose poetry he helped to make more widely known, is commemorated in fourteen letters to the translator, George Valassopoulos, dating from 1916 to 1956, printed in *PNR* together with some of the translations on which he collaborated. More correspondence, this time in connection with the wartime National Gallery concerts, is included in a memoir by Harold Ferguson (*LMag*), with a short article Forster wrote for an accompanying booklet.

55. *The Hill of Devi and other Indian writings*, by E. M. Forster, ed. and intro. by Elizabeth Heine. Arnold, pp. lvii + 419 + 9 illus. £30.

56. *Alexandria: A History and a Guide*, by E. M. Forster, ed. by Michael Haag, intro. by Lawrence Durrell. MH (1982). pp. xxvi + 279. £5.95.

There are three new critical books on Forster, though one is an updating of Frederick P. W. McDowell's study⁵⁷ for Twayne's English Authors. Plenty of material has come to light since the first edition of 1969, most notably *Maurice* and the other explicitly homosexual stories. McDowell finds the former 'by no means negligible', but it has not changed his overall view of the writer, though it is now easier to see him 'as a man among his contemporaries rather than an Olympian sage'. Rewriting his book he now regards *A Room with a View* as a masterpiece, and has strengthened his account of Forster as symbolist and romancer to give us a more substantial study than the modest format promises.

For Claude J. Summers who produces a similar volume for Ungar's Literature and Life series⁵⁸, Forster's homosexuality is 'a crucial aspect of his personality and art', and he urges the admission of *Maurice* to the canon as his 'most concentrated novel' with 'superb artistry' though admitted 'thinness' about the ending. In fact he gives an enthusiastic and coherent reading of the book in the best chapter here. Elsewhere his judgements are more conventional, though the homosexual note is heard more often, and more positively, for example in the endings of *Where Angels Fear to Tread* and *Howards End*, the latter a 'major achievement'. He has over one hundred pages to spare for the short stories and non-fiction, making it a more comprehensive study than McDowell's, and the writing is lively and informative.

Christopher Gillie's introduction to Forster⁵⁹ follows the usual pattern of Longman's Preface Series, with sections on background and environment, the intellectual setting, the novels and concluding biographical and bibliographical pages for reference. Forster's continuity with the nineteenth century is emphasized, his place in the liberal tradition of Mill and Arnold clarified, and his likenesses and differences to Jane Austen illustrated through analysis of selected passages. Rather than a dutiful trudge through all the novels, *Where Angels Fear to Tread* and *A Passage* are singled out for extended discussion with brief comments on the rest. Whitman looms large in the latter, with his poem included in an appendix, and Godbole emerges as the central figure and Forster's spokesman. Elsewhere Forster's connections with Lawrence and with Bloomsbury provoke interesting discussion, if not completely dispelling a sense of scrappiness occasioned by the format.

Forster's connection with Meredith is explored in an essay by Mohammed Shaheen (*MFS*) making good use of less-familiar material to show Forster turning to the Meredithian formula of comedy and nature to order the apparent chaos of life. His view of the earlier author gradually changed and after *Howards End* Proustian rhythms begin to take over. Forster's originality in transforming the Victorian novel into the modern novel both structurally and sociologically is the subject of a long and rather general essay by Daniel R. Schwarz (*MFS*). The old importance of the plot recedes, life in time gives way to life by values as he goes beyond Austen and Hardy to become 'a polite version of D. H. Lawrence'. Any originality is Forster's rather than the critic's, and the same could be said of an article on *Howards End* by Douglass H.

57. *E. M. Forster*, by Frederick P. W. McDowell. TEAS. Twayne (1982). pp. 174.

58. *E. M. Forster*, by Claude J. Summers. Ungar. pp. x + 406. \$18.50.

59. *A Preface to Forster*, by Christopher Gillie. Preface Series. Longman. pp. xii + 196 + 22 illus. £4.25.

Thomson (*SNNTS*) illustrating Margaret Schlegel's progress from words to things, abandoning the 'Logocentrism' of her metaphysical heritage for Ruth Wilcox's primordial, pre-verbal world. More valuable is Chaman L. Sahni's probing of the Islamic dimension of *A Passage (CVE)*, paralleling Aziz's reflections with passages from the Qur'an and showing that the novel reflects the distinctions within Muslim civilization more precisely than one had imagined.

Over thirty years after his death we have a revival of interest in Olaf Stapledon, the most important British writer of science fiction since H. G. Wells. Patrick A. McCarthy's study⁶⁰ opens with a chapter on the man and his largely uneventful life (though he did achieve brief notoriety in 1949 through his presence in New York at a Communist-backed conference for World Peace), always more interested in philosophy than fiction, until the success of *Last and First Man* (1930) established him as a novelist. McCarthy shows how many of the themes of Stapledon's subsequent work – the individual and the group, the animal and the spiritual, human sexuality – are prefigured in this attempt to explore man's probable future along lines suggested by J. B. S. Haldane. The influence of Nietzsche and J. D. Beresford on one of his best books, *Odd John*, is investigated in some detail, and *Sirius*, 'one of his most moving', is singled out along with *Star Maker*, a kind of 'cosmic Baedeker'. The writing of the 1940s and the posthumous *Nebula Maker* reveal further developments of the 'agnostic mysticism' which continues to the end, in McCarthy's view, though others have seen hints of Christian acceptance. A final chapter considers Stapledon's heritage, in particular C. S. Lewis's *Out of the Silent Planet* trilogy, written in reaction to *Last and First Man*, and completes a persuasive case for Stapledon as a serious writer.

Leslie Fiedler, referred to in McCarthy's bibliography as 'stimulating' but 'unreliable', has written on Stapledon for OUP's excellent sci fi series⁶¹. His subtitle points to a psychological approach, though he gives us a sense of Stapledon as 'essentially a thirties novelist', almost an 'unreconstructed Victorian', while writing much more racily than McCarthy. He agrees that most of the novels are spin-offs from the first, and shares his high valuation of *Odd John* and *Sirius*, the beauty-and-the-beast pattern of the latter suiting Fiedler's approach well, as he delves for its Freudian roots. As we might expect his discussion of *Last Men in London* prompts the thought that death, as much as love, inspires Stapledon's genius, and that masochism is an important aspect of it. While recognizing the flatness and coldness of much of the writing (Robert Scholes said that Stapledon could only be familiar with aliens) he finds himself returning to the novels and especially *Star Maker*, with its 'all but intolerable appeal'. Either of these studies can be recommended to anyone wishing to explore the appeal further.

To turn to one of the least neglected of authors, *The Seventh of Joyce*⁶² ('the Zurich Symposium recollected in tranquility') in organizing itself around the various panels taking part in the seventh international conference provides a useful map of the present state of Joyce studies. The opening section on Joyce

60. *Olaf Stapledon*, by Patrick A. McCarthy. TEAS. Twayne (1982). pp. 166. \$13.95.

61. *Olaf Stapledon: A Man Divided*, by Leslie A. Fiedler. OUP. pp. ix + 236. £6.95.

62. *The Seventh of Joyce*, ed. by Bernard Benstock. Harvester (1982). pp. xi + 267. £22.50.

and recent theory of narrative takes us straight to the major growth area. Hillis Miller notes that Derrida was much influenced by his reading of *Finnegans Wake* and in return has helped to promulgate current models of influence as not linear but antithetical, replacing traditional assumptions of unity with the idea of indeterminacy. The myth of the impersonal narrator must go, as John Paul Riquelme tells us; he is revealed everywhere in the interstices of the different styles. Riquelme's view, and Brook Thomas's investigation of the reflexive nature of *Ulysses*, will be noted below in reviewing their book-length elaborations of the same ideas. All would assent to what the editor and his wife formulate as 'the Benstock Principle': 'Fictional texts that exploit free and indirect speech . . . establish the contextual supremacy of subject matter, which influences the direction . . . and method of narration.' In other words, the teller must be located within the tale, 'under the accidents of the text itself'. Part II examines the connection between Joyce and Beckett, with S. E. Gontarski tracing the process whereby the young man had to free himself from his mentor, and David Hayman turning to Harold Bloom's theory about the anxiety of influence for more detailed comparison of the two. In Richard Pearce's 'The Tale that Wags the Telling' the emphasis is on Beckett's development of the concept of language as an autonomous, self-generating force pioneered in *Ulysses*. Part III on Joyce and Freud has articles by Chester G. Anderson and Jean Kimball demonstrating that in spite of his disparaging remarks, Joyce's familiarity with Freud was both earlier and more extensive than was once thought, with Kimball less persuasively pairing Freud's Leonardo and Leopold Bloom. Sheldon Brivic looks to Jung for commentary on the father/son relationships in Joyce, while Gabriele Schwab explores Molly's unconscious in the light of *The Interpretation of Dreams*, seeing her as irreducibly ambivalent rather than simply affirmative. In Part IV assorted Faulkner scholars including François Pitavy and André Bleikasten compare the writers, finding many parallels between *Ulysses* and *The Sound and the Fury*, in spite of Faulkner's disclaimers. Part V is devoted to *Dubliners*, with Florence L. Walzl writing on the protagonist of the stories, interpreting him as an everyman figure and Christian archetype, while Mary T. Reynolds offers an equally overelaborate account of the 'Dantean arrangement' of the book. Phillip Herring takes up the three key-words in 'The Sisters', concentrating on 'gnomon' to argue that Joyce was precociously experimental from the outset and the story a paradigm of interpretation, gesturing through its absences. In Part VI we have three pieces on *Ulysses*, the most ingenious by Robert Adams Day focusing on 'Ithaca' and using Joyce's attachment to the *Exultet* to structure his self-mythologizing as Stephen confronts his future calling. The approaches to *Finnegans Wake* in Part VII all deal with the episode of the Cad in the Park, Séan Golden parsing its rhetoric, Riana O'Dwyer providing a context in British/Irish history, and Nathan Halper reading it as the encounter of Father and Son. Perhaps the most interesting section is the next, on Joyce and Modern Science. Alan J. Friedman attempts to introduce some rigour into the rather loose use of terms such as relativity and uncertainty when talking of Joyce, and suggests that it is the style of science, rather than the content, which is relevant to *Finnegans Wake*. Alan David Perlis believes that we can find closer parallels for what Joyce is doing in *Ulysses* by looking at Newton's *Principia* with its sense of the 'awesome materiality' of the object world. S. B. Purdy wonders whether the *Wake* can really be said to incorporate twentieth-

century physical theory, but concludes a stimulating account by agreeing that it is 'our century's greatest artistic expression of the sense of a changed world science has given us'. Joyce and Judaism, the theme of Part IX, elicits attractive pieces by Morton P. Levitt and Edward L. Epstein, the latter asking 'Is Bloom a Jew?' (Yes) and 'Was Joyce antisemitic?' (No); and Marilyn Reizbaum demonstrates that Joyce draws on Otto Weininger's antisemitic *Geschlecht und Charakter* only to show us Bloom exorcising what is irreconcilable in Weininger. The final section of the book, Joyce and Sex, is something of an anticlimax. Jane Ford notes a move towards 'depersonalized sexual experience' in the later work, and Shari Benstock sees sexual happiness in the *Wake* relegated to youth and the past. Morris Beja is slightly more cheering – Molly and Leopold *are* still sexually active, and whatever we think of the ending, things could certainly be worse.

One imagines that contributors to *James Joyce and Modern Literature*⁶³, based on the 1982 Leeds Conference, would be less impressed by the 'Benstock Principle', seeing Joyce firmly in the world. There is a distinct leftish orientation, and Jeremy Hawthorn shows how in spite of initial Marxist hostility to Joyce, more recent theory like that of L. S. Vygotsky can suggest ways of correlating the inner and outer worlds in *Ulysses*, even if still tending to miss the humour of one of the funniest books in the language. Fredric Jameson is sarcastically dismissive of mythical, psychoanalytical, and ethical approaches to Joyce's novel, reading 'Eumaeus' and 'Ithaca' as posing questions about urban man's alienation from the products of his labour. 'Eumaeus' is also the object of valuable reflections by Alistair Stead on the role of mistakes and misconceptions in our involvement with the text, while Christopher Butler in speculations on a number of portrait-of-the-artist works argues that the author's control is always present, in spite of French attempts to connive at his death. Pieter Bekker illustrates the problems of reading *Finnegans Wake* with much clarity and good sense, but William A. Johnson is less satisfactory on Joyce's escape from 'the futility of modernism' via the addition of 'The Dead' to the original *Dubliners*. Not only professional Joyceans are represented, with Philip Brockbank examining Joyce's relationship to the literary tradition, and Timothy Webb his indebtedness to the Romantics in particular and the 'striking similarities' between Joyce and Blake. There is a Joycean story, 'Two More Gallants', by William Trevor, and poems by Tom Paulin and Seamus Heaney. Edwin Morgan compares Joyce and Hugh MacDiarmid to good effect for our understanding of both writers, but probably the most substantial piece here is W. J. McCormack's essay on Joyce in the context of Anglo-Irish literature, even though some of his attempts to make connections between stylistic features and the broader historical background seem a little strained.

In spite of the title, it is the Irish dimension of Joyce's work which inspires some of the best essays in *James Joyce: An International Perspective*⁶⁴. Declan

63. *James Joyce and Modern Literature*, ed. by W. J. McCormack and Alistair Stead. RKP (1982). pp. xii + 222. £9.75.

64. *James Joyce: An International Perspective: Centenary Essays in Honour of the Late Sir Desmond Cochrane*, with a message from Samuel Beckett and a foreword by Richard Ellmann, ed. by Suheil Badi Bushrui and Bernard Benstock. Smythe (1982). pp. xiii + 301. £12.95.

Kiberd contrasts Bloom's courage and tolerance with the 'vulgar heroics' of the Yeats/Gregory Cuchulain cult, while warning against too sentimental an interpretation of the final pages of *Ulysses*. Vivien Mercier looks at 'Scylla and Charybdis' in the context of the Irish Literary Revival while Ann Saddlemeyer documents Joyce's considerable involvement with the Irish Dramatic Movement, and in particular his rivalry with Synge. Terence Brown for once looks at the richly evoked physical detail of *Dubliners*, rather than the symbolism, and Augustine Martin, writing as a fellow pre-Vatican II Catholic, conducts an elegant investigation of sin and secrecy in Joyce's fiction. David Norris offers a plain man's approach to rescue 'The Sisters' in particular from critical oversophistication, with pleasing results, while Phillip Herring re-examines the aesthetics and life-style of Rimbaud, the most underestimated of the major influences on the early Joyce and still a factor in the late work. John Paul Riquelme contributes a long extract from his *Teller and Tale in Joyce's Fiction* (see p. 440), and Charles Rossman looks to the reader's role in *A Portrait*, drawing on Wolfgang Iser's notion of 'aesthetic blanks' in an attempt to reconcile traditional humanist valuations with structuralist theories. Misreadings are possible, and this view would be shared by Bernard Benstock who investigates the nature of evidence in *Ulysses* in the absence of a reliable narrator. Dominic Daniel sketches in the autobiographical basis of *Exiles* and concludes that the play constitutes 'a moral statement', while Francis Warner finds some good things among the poems. Poems in honour of Joyce come from John Montague, Suzanne Brown, Suheil Bushrui, and Gearóid O'Clérigh, and the international perspective is filled out with summaries and bibliographies of Joyce studies in the Netherlands, Germany, Switzerland, and the Arab world, while Thomas F. Staley continues his masterly survey of Joyce scholarship up to 1981.

In their introduction to *Women in Joyce*⁶⁵ the editors note both Jung's tribute to Joyce's knowledge of the opposite sex and Nora's feeling that he knew 'nothing at all' about them. Like his critics, he tended to interpret women symbolically, without the particularity of his male characters, and although he recognized the constraints under which women in his society operated he found it hard to view them as intellectual equals. 'Such were the limitations of his vision', they add, more in sorrow than in anger, setting the tone for the essays that follow. Florence L. Walzl uses the social records to show the actuality behind *Dubliners* (the marriage-rate was less than 5% per one thousand population) yet Joyce's accurate picture of the female condition bears an essentially masculine signature. Bonnie Kime Scott perhaps too easily assumes a 'real' woman behind the Emma Clery of *Stephen Hero* in arguing that research into the Catholic women attending the new National University allows us to appreciate the irony in Joyce's portrayal of Stephen's relations with them. Suzette Henke follows Stephen into *A Portrait* to give a reductive psychological reading of his misogyny, with women as 'frightening reminders of sex, generation and death'. Even John Casey's story of spitting in the old woman's eye becomes 'a talismanic victory through sexual violation of the phallic mother'. There are similar excesses in Ruth Bauerle's examination of Bertha's 'pivotal' role in *Exiles*, deriving the name from the 'Perchta' of

65. *Women in Joyce*, ed. by Suzette Henke and Elaine Unkeless. Harvester (1982). pp. xxii + 218. £22.50.

Teutonic folklore, though once she gets through this 'heavy load of myth', she makes good sense of the play. Suzette Henke returns to expatiate on Gerty MacDowell, 'Joyce's Emma Bovary', in an entertaining piece which adds little to what is evident in the text. Elaine Unkeless has more to say on Molly Bloom, demonstrating that for all the vitality of Joyce's language her character is built up from very conventional notions of womanhood. Shari Benstock and Margot Norris take us on to *Finnegans Wake* with their essays on Anna Livia Plurabelle and her daughter. Benstock convincingly shows that Issy's multiple personalities reflect the views held of her within the family, particularly by her father, and Norris shows how the contradictions within Anna Livia begin to make sense if we see her as the fantasy projection of a male dreamer, thus offering a critique of patriarchal culture along Freudian lines. Robert Boyle has a rather different perspective in his admirable account of *Chamber Music* though there too the figure of the woman changes under the lover's gaze.

The polytropic nature of *Ulysses* as defined by Fritz Senn is the inspiration for a stimulating book by Brook Thomas⁶⁶ which uses the metaphor of the return as an organizing principle. Thomas is also indebted to structuralist theories of the reflexive nature of the text but has a happy knack of adopting what he needs while remaining within the Anglo-American tradition. One chapter centres on Stephen's interpretation of Shakespeare as a commentary on the nature of the fiction it is part of, another on the return story pattern of the *Odyssey* as a model for *Ulysses*, still another on names, but Thomas feels free to change tack at will, making summary difficult though for the most part he avoids the solipsistic pirouetting so often seen when the literary text is viewed primarily as the play of language. Chapter Five, a version of which appears in *The Seventh of Joyce*, borrows from reader-response criticism to argue that writing itself is a form of reading, Joyce's continual revisions showing us the text reflecting on itself as language.

Much of this chimes with John Paul Riquelme's idea of 'oscillating perspectives' in *Ulysses*⁶⁷. The teller is at once the author and the author's fictional double; the identity of both teller and character can best be seen as allotropic; the sudden shift of styles announced by 'Aeolus' should dispose of any idea of a 'norm' of referentiality, revealing simply one literary convention among many. Believing that the true nature of Joyce's development is obscured by a chronological approach, he opens with the chapter on the *Wake* which appeared in a slightly different form in *James Joyce: An International Perspective*, using diagrams to show that it can be seen as a kind of Möbius strip, or better still, a Möbius strip slit down the middle, though the reader will need some persistence to stay with him hereabouts. More valuable, and certainly more comprehensible, is the second chapter on *A Portrait*, distinguishing the three styles of the narrative, though the discussion of *Ulysses* is the heart of the book. There the narrative becomes a kind of 'communal singing', something akin to Yeats's 'superhuman/Mirror-resembling dream'. Elsewhere Barbara Stevens Heusel (*SNNTS*) picks up the word 'parallax' as a metaphor for the structure of *Ulysses*, examining the six episodes where it appears and conclud-

66. *James Joyce's Ulysses: A Book of Many Happy Returns*, by Brook Thomas. LSU (1982). pp. xii + 187. £14.80.

67. *Teller and Tale in Joyce's Fiction: Oscillating Perspectives*, by John Paul Riquelme. JHU. pp. xvi + 270. \$18.50.

ing that reading the book is like looking through a stereoscope, idealist and realist, subject and object momentarily becoming one in the garden at 7 Eccles Street.

Nathan Halper's *Studies in Joyce*⁶⁸ brings together pieces dating back to his first enthusiasm for the *Wake* nearly forty years ago. They make an attractive collection, closer to detective work than to the grand theorists (a lengthy essay eventually comes up with the date of HCE's dream – 18 March 1922) but never forgetting that even Joyce's last work is 'a system of communication'. The connections with Pound and Eliot are illuminated, with the latter the Shaun to Joyce's Shem, and there is a revealing conversation with Edmund Wilson, much admired by Halper in spite of Wilson's opinion that some of his own more ingenious ideas are 'moonshine'. His style is particularly taking, an extreme contrast to the linguistic density of Joyce's prose, and he is unswerving in his devotion to the *Wake* as the great modern work for which the rest of the *oeuvre* are 'tryouts'. Indeed the essays on some of the stories in *Dubliners* towards the end of his book are more conventional, Halper's excitement less in evidence.

The final story in *Dubliners* and its parallels with Ibsen's *Hedda Gabler*, 'fundamental to the construction and effect' of 'The Dead', engage Theoharis C. Theoharis (*E&S*). A certain amount of forcing is necessary to make them match, and in the process he is harder on Gabriel than is Joyce, but the essay is not unpersuasive. In *JJQ* Sidney Feshbach takes issue with Hugh Kenner over his harsh view of Frank in the story 'Eveline', and M. Hubert McDermott has a note to suggest that the Irish meaning of 'clé' as 'left' or 'sinister' may be relevant to Joyce's 'Clay'. Most of the other essays in *JJQ* are concerned with the later work, and the Fall issue is given over to *Finnegans Wake*. Michael Patrick Gillespie uses the catalogue of books in Joyce's personal library to propose further stylistic sources for *Ulysses*, while William H. Galperin considers that there is still some mileage in the Homeric parallels, especially where they fly in the face of the original. James Michels takes Stephen's self-identification with Hamlet seriously and traces his 'revenge' in 'Scylla and Charybdis' on the false art represented by Russell and the librarians. His theory of Shakespeare is not mere sophistry but a means of organizing his own soul's 'protean flux' and through it we see *Ulysses* dramatizing the struggle towards its own conception. Roy K. Gottfried is less convincing in plotting the correspondences between *Ulysses* and *The Winter's Tale*, with Leontes and Bloom standing in inverse relationship to each other, though his general points about differences between Bloom and Stephen remain valid.

The mystery of the man in the macintosh continues to intrigue the scholars. Brook Thomas agreed that he both was and was not Joyce himself; John S. Gordon (*MFS*) feels we should not give up so easily, and identifies him as the ghost of Bloom's dead father, haunting Glasnevin cemetery where his wife and grandson are buried; while Bernard Benstock (*JJQ*) teases out some of the ways in which he can be seen as Leopold Bloom. It seems this particular ghost is not yet laid.

Still in *JJQ* Jean Kimball turns to Freud's Oedipus theory, and to the writings of Otto Rank on incest and the birth of the hero, for a context for the family romance of *Ulysses*, with Bloom and Stephen as projections of

68. *Studies in Joyce*, by Nathan Halper. UMI/Bowker. pp. x + 157. £29.50.

conflicting impulses in Joyce's life. The incest theme appears again in a note by Jane Ford, with Bloom as a Prospero-like figure attempting to resolve the incest threat by bringing home Stephen as a suitor for Milly. Bloom's use of metaphor for expressing his 'unspeakable desires', and more particularly, the language of flowers, occasions an intricate if rather fanciful essay by Ramón Saldívar, while Thomas Sawyer searches for a word for Stephen to correspond to Bloom's 'parallax' and Molly's 'metempsychosis' and comes up with 'synderesis' (conscience or remorse). Thomas Karr Richards looks in detail at the opening paragraphs of 'Proteus' ('Ineluctable modality of the visible . . .') to illustrate the way in which we jump to conclusions about the characters though the text ensures that these can only be provisional, as different systems of coherence prove logically incompatible. Stephany Lyman goes back to the manuscript of 'Penelope' to argue that Joyce's revisions (he made it twice as long and added numerous 'yes's') clarified its affirmative character. The order and content of the fourteen episodes in which Bloom appears suggest to Dennis M. Shanahan the fourteen Stations of the Cross. He examines each in turn (No. 8: 'Jesus speaks to the daughters of Jerusalem' = 'Sirens'; No. 10: 'Jesus stripped of his garments' = 'Nausicaa', and so on) plausibly proposing the Way of the Cross as a counterpart to the myth of Odysseus as a structure within the novel. For Joyce, typologizing was 'a kind of epistemological necessity', claims Frances L. Restuccia, and she traces two main types, one based on features of the plot, the other on individual words and phrases, through the pages of *Ulysses*. As usual, apparent anarchy reveals underlying pattern.

The same is true of *Finnegans Wake*, especially as analysed in the Fall number of *JJQ*, where the Jewish Kabbalistic Tree of Life is offered by Sheldon Brivic as one of Joyce's main models for a world-including mind. He concentrates on the tenth chapter, citing Blake's *Albion* and Yeats's *A Vision* as analogous productions, and proving his point that in 'The Study Period' and 'Night Lessons' Joyce's 'own shrub of preoccupations [is] arranged to approximate the ancient Tree'. Kimberley Devlin, on the other hand, advances the confrontation of self and other as a useful model for understanding the many polarities within the *Wake* and she examines some of the dialogues using this framework. A. Nicholas Fagnoli is inspired by Robert Boyle's demonstration of Joyce's use of theological motifs to suggest that the symbolic imagery of baptism, and by extension, of the cross, runs through the *Wake*. The artistic mystery finds an analogy in the mystery of baptism, so that the Christian elements are not just decorative but structural. St Peter, and through him the idea of denial and betrayal, is invoked by Thomas Dillworth to make sense of Luke Tarpey, one of the four old men who wander through the *Wake*. Tarpey is Gaelic for 'sturdy' or 'rock-like', hence the identification, and in his relationship with Earwicker he provides 'the symbolic focus' for the dilemma of the disintegration of Western culture. Cordell D. K. Yee looks at the episode of St Patrick and the Druid and tells us that Joyce made additions as a result of his interest in Confucius, with whom he perhaps felt an affinity, and gives details of the resultant Chinese colouring. Egyptian influences on the *Wake* have been identified before, but John S. Rickard sees them in *Ulysses* too, and in the figure of Isis a parallel for the Virgin Mary. The obvious phallic symbolism of the recurrent 'pot on the pole' motif in *Finnegans Wake* reinforces, according to Marion W. Cumpiano, larger historical and mythical

implications in the work, as she demonstrates exhaustively and exhaustingly. Too much criticism of the *Wake* has been concerned with individual sentences or large structuring frameworks: such is the promising starting point of an essay by Gary Handwerk which attempts to fill in the middle ground by considering the narrative dynamics of a single chapter, III.4, the Porter Family episode. Here we find a philosophical problem of hegemony or order translated into narrative form in the struggle between HCE and ALP, though he concludes rather discouragingly that the *Wake* is 'about the production of meaning in the space between reader and text'. Reviews in *JJQ* include notices of a biography of Nora Barnacle by Padraic Ó Laoi (Kerry Bookshop, Galway) and the special Joyce issue of *Renascence* (winter 1983). Alan M. Cohn provides his usual checklists of work on Joyce and there are advertisements for a forthcoming twenty-year cumulative index to *JJQ* published in the University of Calgary's *Abstracts of English Studies. Work in Progress: Joyce Centenary Essays*, ed. by R. F. Peterson (*SIU*) was not seen, nor was *A Grand Continuum: Reflections on Joyce*, by David A. White (*UPitt*).

More centennial essays, this time on Virginia Woolf, are introduced by Joanna Trautmann⁶⁹, regretting the recent and sometimes acrimonious split between British Establishment biographers and North American feminist critics. In fact there are no British writers in this collection, though there is some biographical material, notably from S. P. Rosenbaum on the intellectual origins of Bloomsbury, tracing Woolf's connections with both the Clapham Sect and the Society of Friends, and concluding that she can be seen as the descendant of Protestants, empiricists, democrats, and Romantics, so adding something to the more familiar frames of reference. Essays by Jane Marcus and Martine Stemerick mingle biography and feminism, the former claiming that Woolf's 'great romance was with her dead mother' and recalling the succession of 'honorary virgins' from Caroline Stephen to Ethel Smyth with whom she sought to replace her. Death was inevitable when the support system she had devised for herself finally failed. Stemerick also believes that the distaff side is still underrepresented in studies of the writer, and looks at her relationship with her half-sister Stella. Seeing how Stella was put upon opened her eyes to the true nature of woman's role in Victorian society, revealing the connection between the personal and the political; and Stella's death had a cathartic effect, freeing her for the battle to come. Both Marcus and Stemerick discuss Woolf's 'madness' and the reactionary treatment recommended by Dr Savage. One female image that Woolf came to reject, along with the Angel in the House, was that of the Madonna, and Evelyn Haller traces a series of anti-Madonnas through the work, sometimes a little fancifully, as when she notes the link between Ramsay and 'Ramses' to suggest an Egyptian resonance to 'perhaps the most compelling anti-Madonna', the presiding figure of *To the Lighthouse*. George Ella Lyon is less concerned with the cult of Isis than with the problem of the body, never successfully resolved by Woolf though her fiction shows the self as object (defined by men), struggling to become subject (as writer). A mixture of biography and criticism takes us on to *Between the Acts* where the attempted transcendence of the individual's isolation in the communal 'we' threatens to break down. More

69. *Virginia Woolf: Centennial Essays*, ed. by Elaine K. Ginsberg and Laura Moss Gottlieb, intro. by Joanne Trautmann. Whitston. pp. xiii + 336. \$25.

scrappily, Wendy B. Faris singles out examples of a feature of modernist writing recurrent in Woolf's work, 'the largeness of the small', or the manifestation of the apparently insignificant, and finds parallels in Elizabeth Bowen and Proust. Suzette Henke analyses 'The Prime Minister', the unpublished short story which became *Mrs Dalloway*, demonstrating that her 'radical commitment' was evident at an early date, with Septimus's schizophrenia more explicitly political in origin and war and marriage already tentatively associated. *Mrs Dalloway* is contrasted with *To the Lighthouse* in an essay by Tori Haring-Smith as a novel where the public consciousness dominates, while in the later book memories and sense impressions abound, reflecting the pre-verbal textures of the private consciousness. The distinction is not absolute, as she admits, but she shows persuasively that Woolf's narrative consciousness is less homogenous than is sometimes thought. Mary Libertin takes one aspect of *To the Lighthouse*, the relationship of indirect discourse to direct speech, to develop an intricate account of the 'framing' devices within the narrative concentrating on function rather than content. Eileen B. Sypher perhaps raises more important questions in her examination of *The Waves*, seeing Bernard as a type of the androgynous artist proposed in *A Room of One's Own*, and yet in practice acting to devalue female as compared with male perception. The androgynous vision thus becomes a form of evasion or masking of female creativity and ambition. Laura Moss Gottlieb takes a more straightforward approach to *The Years* as Woolf's most political novel, at once a scathing attack on the patriarchy and a gesture towards a feminist Utopia based on women's values of intimacy and community. Gaston Bachelard's *The Poetics of Space* and the metaphor of the house or room lead into an over-elaborate discussion of Woolf's critique of women writers by Kathleen Gregory Klein. Whereas Woolf talks about man in relation to history and the age, the same method cannot be applied to woman, fixed in the context of a timeless repression by their gender. More particularly, Alice Fox uses Woolf's reading notes on Sidney and Spenser to show how she was seeing them from a feminist perspective, even though the published essays play down their treatment of female chastity. For William Herman, it is her relationship with the Greek and Latin writers that is interesting, and he argues that their impact on her own writing is as relevant as the more publicized classicism of Joyce, Pound, and Eliot. Woolf's quarrel with Arnold Bennett is revisited yet again by Beth Rigel Daugherty, who suggests that it was his undervaluing of women that really rankled; she charts the whole debate in crushing detail. Finally, Thomas S. W. Lewis looks at Woolf's biographical writings, in which class he includes *Orlando*, as most successful when least tethered by fact, though even *Roger Fry* he sees as much better than Leonard Woolf's opinion of it.

*Virginia Woolf: New Critical Essays*⁷⁰ is equally diverse, this time with some British representation, and again illustrating most aspects of Woolf's output. S. P. Rosenbaum is here once more, this time focusing on Leslie Stephen as 'the father of Bloomsbury' but covering some of the same ground. Woolf's relationship to still earlier literature is the subject of a wide-ranging article by Patricia Clements, organized around a recurrent image, the flowing stream and its antithesis, the frozen, glacial river, and their fusion into a seamless

70. *Virginia Woolf: New Critical Essays*, ed. by Patricia Clements and Isobel Grundy. Vision. pp. 224. £14.95.

structure. The Great Frost in *Orlando*, its sources in Gay and Virgil, *Mrs Dalloway* and a related story, 'The Introduction', together with Ovid's *Metamorphoses* and Fry's translation of Mallarmé, all come together in one of the best pieces here. Woolf's relationship to other modernist writers engages three of the contributors. Shirley Neuman offers plenty of parallels between Woolf and Conrad without really clinching her case for the younger writer's 'transformation' of the material. Lyndall Gordon is on surer ground with her pairing of Woolf and T. S. Eliot, though it is their suggestiveness for the art of biography as a paring away of the inessential which particularly interest her. Woolf's ambivalent feeling about Joyce, at once a champion against the Edwardian materialists yet somehow 'underbred', leads Maria DiBattista to valuable comparisons between 'Wandering Rocks' and the motorcade in *Mrs Dalloway*, and to the Joycean mixture of modes in the final chapter of *Orlando*. More generally, the motivation for Woolf's modernism is investigated by John Mepham, who sees a connection between her denunciation of patriarchal tyranny and the non-judging, open-ended representation of consciousness in her fiction. He sees the theme of death and mourning in four of the novels as reflecting a general cultural malaise, the lack of a public language for expressing grief, as much as any personal quarrel with grieving of the kind recently proposed by Mark Spilka. Virginia Blain concentrates on the first three novels and Woolf's search for an alternative to the omniscient, essentially masculine, narrator of Victorian fiction. Androgyny is not the answer, but rather a destruction of masculine/feminine conflicts; by *Jacob's Room* 'gender critique . . . has been subsumed into form'. Tony Davenport usefully documents the thinking behind 'Modern Novels' and the later 'Modern Fiction' in the stories of *Monday or Tuesday* as Woolf feels her way towards a theory of the novel, while Susan Dick also looks at the early stories for foreshadowings of the 'tunnelling process' developed in *Mrs Dalloway* and *To the Lighthouse* and the dramatization of memory and the past in these novels. These are substantial pieces, though the final essay, by Isobel Grundy on the sources and motives for Woolf's choice of names in the fiction, can only be described as mildly curious.

Style becomes problematic when the traditional rhetorical categories seem no longer to apply, yet modernist texts are necessarily preoccupied with it. Taking *Mrs Dalloway* as her text Nancy Armstrong (*Lang&S*) turns to Jurij Lotman's work on communications systems for her theoretical tools in a highly technical but cogently argued analysis of the language of the novel. 'Le Temps passe', the middle section of *To the Lighthouse* in Charles Mauron's translation, is reprinted (by James M. Haule) in *TCL* with letters to the translator throwing light on the novel as it stood midway between the holograph and the version finally published. The manuscript revisions to *The Waves* with the emerging themes of effort, personality, and defiance, are discussed by J. W. Graham (*TCL*) at revealing length, though he admits that, in spite of his vested interest in the heroic theme, it finally appears less central to the novel than Woolf apparently planned when she was working on it. The problems of teaching *A Room of One's Own* to American students whose cultural assumptions are worlds away from Bloomsbury are investigated by Marion McClintock Folsom (*CE*) who concludes that it is still a worth-while experience. Susan Squier (*TCL*) looks at the manuscript versions of essays on the London scene written for *Good Housekeeping* in the early 1930s, portraying gender and class relations in the modern city a little more subversively

than in the toned-down versions finally printed. 'Kew Gardens', published in 1918, is the subject of a rather old-fashioned impressionistic essay in a new literary journal, *Les Cahiers de la Nouvelle*. Pierre Yvard reads it as expressing the disintegration of the author's inner world in 'une sorte d'extase douloureuse'. A posthumous 'poem' by Virginia Woolf, printed in a 1945 anthology by Vita Sackville-West and Harold Nicolson is discovered by Françoise Pellan, but proves to be spurious, so she believes, simply a versified paragraph from *Orlando*, a misguided tribute from Vita to her friend.

Recent stirrings of interest in Wyndham Lewis are scarcely reflected in the academic journals, but Sue Ellen Campbell has an essay in *TCL* centring on his *Time and Western Man* and showing how his attitude to Henri Bergson's theories of time and space conceals an indebtedness to those same ideas: 'Everywhere Lewis's philosophical position is a sort of mirror image of Bergson's.' Lewis's role as the Enemy tends to define him in opposition to other points of view and a similar case could be made about his relationships to Pound, Joyce, and Spengler.

More of Ivy Compton-Burnett's novels are back in print, and two re-issues help us understand the strange world they evoke – a world the author insisted was in fact the real world. *Ivy and Stevie*⁷¹ makes available Kay Dick's conversations and reflections on two gifted writers (Stevie Smith is of course the other), and *Ivy When Young*⁷² covers the period up to 1919 as fully as one could wish (with more perhaps of Dr Burnett than one strictly needs). The second volume of Hilary Spurling's biography, on Ivy Compton-Burnett's later life, is to be published next year.

Lewis's biographer, Jeffrey Meyers, turns to D. H. Lawrence and his discovery of Italy⁷³, 'also a discovery of himself' as he says, and a formative influence on the last decade of his life. There are chapters on the Verga translations, the paintings, *The Lost Girl* (completed in Italy), Fascism and the 'novels of power', the *Look! We Have Come Through* sequence, and *Birds, Beasts and Flowers*, his 'best book of poems'. Perhaps the best of this book is the section on Maurice Magnus, which sees Lawrence's introduction to the *Memoirs* as a kind of exorcism of his own homosexuality, its integrity guaranteed by his honesty about his fascination with Magnus. The travel books are also given a chapter, stressing their darker, more pessimistic side and briefly comparing them with the work of other travel writers; and Meyers ends with a consideration of the Resurrection theme, the dominant theme of *Lady Chatterley's Lover* and the poems of the final years. There is little if anything here that is really new, but Meyers knows what he is talking about, is always readable and generally right.

Some of the same ground is covered in more scholarly detail by Billy T. Tracy Jr⁷⁴, setting the travel writing in the context of the genre and in particular of writers like Darwin, Charles Doughty, Hudson, and Butler whom Lawrence read and admired. Lawrence's enthusiasm for George Dennis's

71. *Ivy and Stevie: Conversations and Reflections*, by Kay Dick. A&B. pp. 86. £1.95.

72. *Ivy When Young: The Early Life of I. Compton-Burnett 1884–1919*, by Hilary Spurling. A&B. pp. 319 + 11 illus. £3.95.

73. *D. H. Lawrence and the Experience of Italy*, by Jeffrey Meyers. UPenn. pp. xvii + 189 + 5 illus. £20.

74. *D. H. Lawrence and the Literature of Travel*, by Billy T. Tracy Jr. UMI. pp. 151. £29.50.

Cities and Cemeteries of Etruria (1848) resulted in numerous borrowings for his own *Etruscan Places*, not all of them acknowledged. Tracy gives us plenty of documentation for all this, but is also free with his opinions on the 'turgid bombast' of much of *Twilight in Italy*, Lawrence's 'latent homosexuality', and so on. He organizes his book around two main themes: the concern with archaic consciousness and the search for a male civilization and has good things to say on both of them. If his attitude towards Lawrence is well this side of adulation, he does take his ideas seriously and defends him against the charge of simply remaking people and places in his own image. All in all it is one of the more valuable books on Lawrence in recent years.

One of the authors Sir Clifford reads in *Lady Chatterley's Lover* is Rilke, not a sure sign of Lawrence's approval, but Mitzi M. Brunsdale has an interesting essay on the two in *CompL*, suggesting affinities if no clear influence of the German writer on the English. Lawrence's similarities with Dostoevsky are more apparent, and Gary D. Cox (*MFS*) traces them in some detail, arguing that although the message is different, the manner is much the same. Both focus on the murderous struggle as a quasi-sexual experience, with the Russian identifying with the victim, Lawrence with the would-be murderer, Cox would have us believe. The 'struggling metaphors' of *Women in Love* are contrasted with Tolstoi's directness by Graham Bradshaw (*English*) in a consideration of the nature of 'lapsing out' in that novel and its relation to the 'looming symbolic apparatus', though Bradshaw's own drift is far from clear.

Kim A. Herzinger⁷⁵ concentrates on the years from 1908 to 1915 in providing a cultural context for Lawrence, with chapters on the Edwardians, the Georgians, the impact of Futurism and Imagism, Cambridge, and Bloomsbury. There is much intelligent summary, and no doubt Herzinger is right in claiming that no one has specifically done what he is doing here, but the material is mostly very familiar and there is a good deal of 'as Professor So-and-So says' and 'as Dr X argues'. Even so, his point that Lawrence was not simply an outsider, but closely involved with the literary milieu, if often in opposition to it, will stand repetition, and there are good pages on vorticism, and on Lawrence's relation with Forster and Rupert Brooke.

Lawrence's quarrel with the pessimism of Hardy and Conrad provokes stimulating discussion by Philip Davis in the final chapter of a long book on memory and writing from Wordsworth to Lawrence⁷⁶. The mingling of autobiography and fiction in *Sons and Lovers*, and in Middleton Murry's reminiscences of Lawrence, form part of a perhaps overintricate argument, but one which Lawrenceans will want to pursue. Frieda's account of her life with Lawrence is reprinted in paperback, with a brief biographical introduction by Margaret Drabble⁷⁷.

The Cambridge edition of the works continues to appear, this year adding two collections of the stories. Brian Finney edits *St Mawr*⁷⁸, together with

75. *D. H. Lawrence in His Time: 1908-1915*, by Kim A. Herzinger. BuckU (1982). pp. 237. £18.50.

76. *Memory and Writing from Wordsworth to Lawrence*, by Philip Davis. ULiv. pp. xli + 511. £31.50.

77. 'Not I, But the Wind...', by Frieda Lawrence, intro. by Margaret Drabble. Granada. pp. xvi + 266. £1.95.

78. *St. Mawr and Other Stories*, by D. H. Lawrence, ed. by Brian Finney. CUP. pp. xliii + 270. £25.

'The Princess' and a tale originally published eight years later, 'The Overtone', and with two unfinished pieces written in Mexico ('The Wilful Woman' and 'Flying-Fish') as appendixes. Editorial policy to produce natural groupings while respecting the original order of publication leads to some curious compromises. The introduction sees them as connected by Lawrence's interest in the Great God Pan as a counterforce to modern civilization, and by the confrontation with America, and there are the usual textual and bibliographical details.

John Worthen edits the twelve stories published in *The Prussian Officer* volume of 1914⁷⁹, with alternative versions of the end of 'Odour of Chrysanthemums' and virtually the whole of 'Daughter of the Vicar' as appendixes. The stories were revised a good deal, as Keith Cushman demonstrated some years ago in *D. H. Lawrence at Work* (Hassocks, 1978; YW 59.378), and the explanatory notes here draw attention to 'significant changes', mostly insignificant enough. Not for the first time J. C. F. Littlewood (*EIC*) expresses doubts about all this scholarship, and in spite of the rather carping tone makes valid points about the Cambridge *Letters* and the *Sons and Lovers* facsimile.

One can still be grateful for T. J. Rice's new guide to Lawrence research⁸⁰, even if it does come hard on the heels of the re-issued Warren Roberts and the first volume of an annotated bibliography by James C. Cowan (YW 63.387). Cowan is more comprehensive, with over 2000 entries up to 1960 against Rice's 2200 up to 1983, and his annotations are more detailed, but Rice has a useful subject index and a clearer lay-out than the chronological ordering of his rival, making it easier to survey the run of criticism on any individual work. Rice lists sixty-nine books and essays on *Sons and Lovers*, and David Newmarch adds another on William Morel and his real-life model, Ernest Lawrence, in *DUI*. Oddly, in looking at what he believes are 'the most moving parts' of the novel, he does not consider the manuscript version where William appears at greater length, though he does print Ernest's obituary from the *Eastwood and Kimberley Advertiser*.

Lawrence's last novel, its conception and development through the three versions, is analysed more thoroughly than ever before by Michael Squires⁸¹, editor of the forthcoming Cambridge edition of *Lady Chatterley's Lover*. Convinced of its brilliance and 'human significance', he gives full details of its composition and reception and has chapters on the transformations of dialogue, 'stream of sensibility', and narrative commentary as Lawrence rewrote the book, opening up the finished novel to reinforce the theme of class conflict which as much as the more obvious phallicism is, in Squire's view, the central motivating idea behind the work. A chapter on the shaping of the three principal characters is most interesting on the gamekeeper, who is increasingly a self-portrait as Lawrence struggles to justify himself to Frieda. Squires develops useful conceptual tools to follow the revisions of the text, like 'the question method' whereby the dialogue is made to articulate issues more fully,

79. *The Prussian Officer and Other Stories*, by D. H. Lawrence, ed. by John Worthen. CUP. pp. lv + 303. £25.

80. *D. H. Lawrence: A Guide to Research*, by Thomas Jackson Rice. Garland. pp. xxiii + 484. \$41.

81. *The Creation of Lady Chatterley's Lover*, by Michael Squires. JHU. pp. xv + 237. £22.50.

or what Squires calls 'the loop method', used to generate ideas and thicken the texture by structural repetition. There are diagrams of the latter, and copious tabulation of all aspects of the novel, including faintly comic parallel versions of 'Mellors' Address to His Phallus' among the appendixes, but the critical conclusion raises intelligent questions and persuasively argues that the work is flawed because Lawrence only arrived at his major insight, the cosmic dimension of sexuality, with *A Propos of 'Lady Chatterley's Lover'*. A particular aspect of *Lady Chatterley's Lover*, the interpenetration of nature and myth, reinforced by the natural metaphors worked into the later versions and underlining the ritualistic elements of the theme, is investigated by John B. Humma (*PMLA*). The demystification of sex in the 1960s has made Lawrence's version of it seem 'rather silly', writes Marian Shaw (*CritQ*): 'what a *male* to-do he made of it'. But he should be allowed a place in the feminist pantheon, if only because he took women seriously enough to be frightened by them. A rather general overview of Lawrence's criticism is provided by René Wellek (*SR*), surely unnecessarily at this date, with numerous quotations from his pronouncements on individual authors and a summary of his opinions on various kinds of literature, where 'all standards of accuracy of interpretation and fairness are abandoned'.

'To mention Charles Williams is often to receive a puzzled look or a query as to who he was.' So begins a recent study of the man and his work by the late Agnes Sibley. The publishers of four books on Williams in quick succession suggests that things may be changing, though what may be the best of them, Glen Cavaliero's *Charles Williams: Poet of Theology* (Macmillan), was not available for review. Alice Mary Hadfield⁸² expands her earlier introduction to Williams with the benefit of access to new material, including over 2000 letters, though it is offered modestly as an exploration rather than the definitive work. She has the advantage of close contact with the writer from 1933 when she joined the OUP, where he had been employed for more than twenty years, and writes from a familiarity with the strange world of the press under Sir Humphrey Milford, the bizarre realms of the Arthurian romances, and the oddities of his religious thinking, which no one else can match. As a result she perhaps makes insufficient allowance for those who find it difficult to get on the same wave-length, though her book is indispensable for anyone wishing to explore the unique mixture of religion, romance, and power to which he repeatedly returned. There are detailed summaries of the work, restrained probing of the biographical facts, an admission that the plots of the stories are sometimes 'a trifle corny', and a steady admiration for the goodness of the man.

Sibley's book, for Twayne's *English Authors*⁸³, gives a more straightforward, if slightly pedestrian, account of the novels, poems, and plays, with an initial chapter on the man and his ideas simplifying his notion of the Affirmative Way and the conception of exchange and co-inherence which permeate the art. The critical range is limited, with scenes described as 'tremendously exciting' and recurrent confessions that 'bare summary can give little idea of the richness and magic of the poem'. She defends the writings

82. *Charles Williams: An Exploration of His Life and Work*, by Alice Mary Hadfield. OUP. pp. ix + 268. £15.

83. *Charles Williams*, by Agnes Sibley. TEAS. Twayne (1982). pp. 260. \$14.95.

against charges of fantasy or escapism; rather 'they show how wonderfully exciting our own world is'.

There is more sense of excitement in a book by Thomas T. Howard⁸⁴, concentrating on the seven novels and aiming to 'help readers know what is going on'. Much of what is going on is about Grace and therefore eludes criticism, but the works can be read as 'metaphysical thrillers' sharing a basic pattern. 'Things are going along fairly normally in modern England when suddenly . . . Ultimacy muscles in.' This last phrase is characteristic of a breezy Americanism not all readers will enjoy, especially when applied to the rarefied atmosphere of Williams's work, but there is useful discussion of the novels and his summing up seems just. Williams was not a great novelist; his peculiar subject matter, anachronistic religious temperament, and odd style ('we are always peering through the scrim of words') make him less than that, but the sheer force of his imagination will continue to win him admirers.

To supplement recent work on Katherine Mansfield comes an edition of the letters she received from John Middleton Murry⁸⁵, most of them never published before, skilfully compiled by C. A. Hankin with enough annotation to keep us in touch with Katherine Mansfield's side of the correspondence and to provide other views on the developing situation where available. Initially Murry cuts a poor figure, but one comes to sympathize with his predicament, even if there is ample corroboration of Lawrence's harsher judgements on him. As he grows in confidence, and particularly when writing about books, sharing with his wife 'the secret of all the great men we love', one admires the energy and sheer hard work he displays. 'I begin to feel from your letters that I am only a kind of ghost to you', he writes, but this collection does add some substance to the character and some shrewd comments on Mansfield's own short stories.

The international success of *The Constant Nymph* in 1924 seems scarcely enough to justify a full-length biography of its author, Margaret Kennedy⁸⁶, and indeed this story is a little disappointing. Kennedy's career, with school-days at Cheltenham Ladies College, holidays in Austria, marriage to a successful young barrister, subsequent novels never quite repeating the achievement of her second, lunches at the Ritz Grill with fellow women writers – all this might be entertaining in the novels of Anthony Powell, but Violet Powell perhaps lacks the malice to give it spice. We are told that one of the film people with whom Margaret Kennedy drove a hard bargain called her 'a crocodile who once in her life wept a real tear', but what seems a promising avenue is left unexplored for the sake of less-controversial and often trivial anecdotes.

The second volume of Adrian Bell's Suffolk trilogy is re-issued with an introduction by Ronald Blythe⁸⁷. This novel takes up the story where *Corduroy* broke off, perhaps missing some of the charm of the earlier book, with the catastrophe about to depress English agriculture that much nearer.

Finally, and as a prelude to the attention George Orwell will no doubt

84. *The Novels of Charles Williams*, by Thomas T. Howard. OUP. pp. ix + 220. \$18.95.

85. *The Letters of John Middleton Murry to Katherine Mansfield*, ed. by C. A. Hankin. Constable. pp. 394. £9.95.

86. *The Constant Novelist: A Study of Margaret Kennedy, 1896–1967*, by Violet Powell. Heinemann. pp. 219. £10.95.

87. *Silver Ley*, by Adrian Bell, intro. by Ronald Blythe. OUP. pp. xxiii + 291. £2.95.

receive next volume, Bernard Crick (*DQR*) writes on *Nineteen Eighty-Four* as satire rather than prophecy, the themes of memory, mutual trust, and the defence of plain language better understood in relation to contemporary society than some future totalitarian state.

(c) *Individual Authors: Post-1945*

This section deals with writers who produced all or part of their work after 1945. Authors have been arranged in chronological order. The bulk of critical material produced this year has been considerable and its quality high.

Interest in the brothers Powys remains constant. C. A. Coates's *John Cowper Powys in Search of a Landscape*⁸⁸ is a provocative literary study. Rather than producing a critical Baedeker, Coates argues a vigorous personal case for selected major novels, taking Powys's obsession with landscape and nature as her theme. Close reading of particular passages illustrates Powys's subtle presentation of the movements of the unconscious and delineates his relation to modernism and the aesthetes.

In *The Brothers Powys*⁸⁹ Richard Perceval Graves accomplishes the strenuous task of writing a collective biography of three of the eleven Powys children (John Cowper, Theodore, and Llewelyn) tracing their movements from England to Africa and America, chronicling their successive friends, lovers, illnesses, and financial problems, and succeeding in producing an ordered account of three disparate lives. In the interests of clarity there are some sacrifices. Literary comment is kept to a minimum, and the tone is so reserved and dispassionate that the reader gains no strong sense of what made each individual tick. The volume must, however, be the closest yet to a definitive biography of each of its subjects.

PowysR continues to publish essays on the brothers. Number 11 largely concentrates on *Weymouth Sands*. Margaret Moran describes Powys's revisions of the novel, listing substitutions and omissions in the British edition. Susan Huxtable-Selly focuses upon mysticism in the novel, while Elizabeth Tombs argues that it represents an important stage in the process of distancing female power, a process emerging fully in *Porius*. There are reprints of Powys's own view of the novel, and of an essay by him on Joyce. In addition Penny Smith discusses free will in the earlier novels, and Elmar Schenkel compares Powys and Hugo Kükelhaus as similarly influenced by Goethe. In the following number Michel Pouillard discusses the limitations of T. F. Powys's portrayal of women. Ian Hughes offers a textual history of *Maiden Castle* with comments on the demerits of different editions, T. J. Diffey considers the influence of Hardy on J. C. Powys, and Peter Foss discusses Llewelyn's diaries. Letters to and from various members of the Powys clan are printed, recent books on the brothers reviewed, and conference proceedings reported. The review is lavishly produced, with photographs and illustrations.

In *The Monsters and the Critics and Other Essays*⁹⁰ Christopher Tolkien has edited seven essays by J. R. R. Tolkien, mostly delivered previously as lectures to general audiences. Five of these essays have been published before and are

88. *John Cowper Powys in Search of a Landscape*, by C. A. Coates. Macmillan (1982). pp. xii + 191. £20.

89. *The Brothers Powys*, by Richard Perceval Graves. RKP. pp. xxi + 370. £14.95.

90. *The Monsters and the Critics and Other Essays*, by J. R. R. Tolkien, ed. by Christopher Tolkien. A&U. pp. 240. £9.95.

readily available, but the Tolkien enthusiast may find the two unpublished essays (on *Sir Gawain and the Green Knight* and on invented languages) of some interest, though at a price. Verlyn Flieger's study⁹¹ concentrates upon *The Silmarillion*, understood as a vehicle for theological exploration, and as the essential context for *The Lord of the Rings*, in a very comprehensive discussion of the novel's dominant motifs, myth, and language. While the emphasis on Tolkien as a Christian writer is unsurprising, Flieger's analysis is judicious and thorough. In particular her essay establishes the case for Owen Barfield as a major influence on Tolkien, and presents Barfield's theory of the imagination with exemplary clarity. Robert Giddings has edited a collection⁹² of ten essays by British writers on *The Lord of the Rings*, covering such topics as Tolkien's relation to traditions of popular fiction, Manichaeism, sexuality, humour, poetry, fairy tale, and narrative structures. In general the collection aims to redress British academic neglect of the novel, and to suggest reasons for its appeal, though the contributors pull no punches in their assessment. Tolkien's work is successively described as politically simpleminded, desperately unfunny, sharing ideals with Wagner, sexist, bland, and ultimately unsatisfying. As an antidote to the excesses of American critics, this is a very welcome addition to Tolkien criticism. The essays more closely resemble well-informed journalism, and are sometimes diffuse, chatty, and personal, but the collection remains readable and entertaining. In particular, Nick Otty's amusing structuralist guide to Middle-earth (complete with diagram and keywords), Giddings's excellent introduction, and Brenda Partridge's discussion of antifeminism deserve to be singled out.

In *Cenchrastus* Donald Smith considers Naomi Mitchison's career as a novelist, from 1922 to the present, and also discusses her friendship with Neil Gunn.

C. S. Lewis is revered for different reasons in two slim volumes. Brian Murphy⁹³ concentrates on the science fiction to argue that Lewis is increasing in literary importance, occupying a unique place in literary history. Unfortunately the argument tends to founder on Murphy's tabloid style. With questionable felicity he describes a former comrade of Lewis as 'his slain war-buddy'. The annotated secondary bibliography is useful however. Michael D. Aeschlimann's *The Restitution of Man*⁹⁴ is prefaced by Malcolm Muggeridge's assertion that Lewis is 'the number-one Christian apologist of our time' and that *The Screwtape Letters* enjoys the same position in the literary canon as *Animal Farm*. From this promising beginning Aeschlimann goes on to describe the 'case' constructed by Lewis against materialistic scientism, without any sustained attention to the fiction.

Elizabeth Bowen is the subject of an essay in *TCL* by Harriet S. Chessman, who argues that Bowen reveals a profound ambivalence towards her own powers of authorship, and that this ambivalence involves a sense of her betrayal of her own gender. This is an important article, which raises

91. *Splintered Light: Logos and Language in Tolkien's World*, by Verlyn Flieger. Eerdmans. pp. xx + 167. \$6.95.

92. *J. R. R. Tolkien: This Far Land*, ed. by Robert Giddings. Vision. pp. 206. £13.95.

93. *C. S. Lewis*, by Brian Murphy. Starmont. pp. 95. \$5.95.

94. *The Restitution of Man: C. S. Lewis and the Case Against Scientism*, by Michael D. Aeschlimann. Eerdmans. pp. ix + 94. \$4.95.

significant questions about women writers in their relation to their own narrative authority.

Richard Poole has edited a selection⁹⁵ from the essays, talks, reviews, and other non-fictional writings of Richard Hughes. The pieces are well chosen and the autobiographical writings of special interest. The picture which emerges is of a writer moving away from aesthetic and modernist preoccupations towards an ethical humanist position. A select bibliography is also included. In *AWR* Susanne M. Dumbleton considers the first two volumes of Hughes's trilogy *The Human Predicament*, arguing that each of Hughes's characters faces a crisis of faith, and that the heroine is successful because she accepts the contingency of existence.

In the first number of a new journal *Les Cahiers de la Nouvelle*, devoted to the short story in English, Sean O'Faolain's 'An inside Outside complex' is given a plural reading by three French critics who take sociocultural, psychoanalytic, and linguistic approaches to the tale.

It has been a good year for work on Evelyn Waugh. Ian Littlewood's *The Writings of Evelyn Waugh*⁹⁶ is quite the most intelligent and lively study to appear in recent years. Withering the excesses of the symbol-hunting critic at a word, Littlewood restores the sense of Waugh as a writer of comedy, seen as a means of challenging seriousness, rather than a covert way of purveying it. Style is reinstated as of primary importance, and the novels are understood as concerned with strategies of escape, ways of avoiding reality. Reticence, humour, detachment of tone are employed as defences. The chapters on detachment and Romanticism, the study of epic echoes and tone, are fresh and definitive, and the reading of *The Ordeal of Gilbert Pinfold* is particularly fine. In *Trivium* Peter Miles's essay on the politics of illustration in *Love Among the Ruins* is highly detailed and makes interesting reading. Miles charts Waugh's use of parody and allusion in the novel, with reference to both literary and visual models. In *Clio* Virgil Nemoianu seeks to demonstrate that Waugh's novels are not just period pieces but 'confrontations with some essential parts of the age', proposing the image of the 'motley society' as a macro-image or extended *topos* in Waugh's work. Although not every reader will yield to this proposition Nemoianu makes some sharp points, especially when discussing the later Waugh. In *Ariel* E Bruce Stovel reviews five recent books in which Waugh figures, arguing that we have learned from recent scholarship what a great deal of Waugh's life went into his books. *EWN* continues to flourish. In the spring issue Paul Doyle reviews the year's work on Waugh and Donat Gallagher continues to make new discoveries in Waugh bibliography. Robert Murray Davis describes material in the Waugh collection at the University of Texas. G. A. Cevasco establishes that Waugh borrowed the tortoise of *Brideshead Revisited*, Chapter 6, from Huysmans's *A Rebours*. The autumn number includes book reviews, a supplementary checklist of criticism from Gerhard Wölk, and a description by Calvin W. Lane of a Waugh manuscript located at Yale University, on the subject of film. J. W. Schneideman offers a very tentative original for a very minor character in *Men at Arms*. The winter issue is noteworthy for an essay by James J. Lynch documenting Waugh's debt

95. *Fiction as Truth: Selected Literary Writings by Richard Hughes*, ed. by Richard Poole. PWP. pp. 174. £9.95.

96. *The Writings of Evelyn Waugh*, by Ian Littlewood. Blackwell. pp. 241. £12.50.

to *The Art Guide of Forest Lawn* in composing *The Loved One*. In addition Paul Doyle publishes references to Waugh in his father's diary for 1933–6.

Work on Graham Greene is increasing in quantity. John Spurling's *Graham Greene*⁹⁷ is one of the shorter pamphlets in the Methuen Contemporary Writers series, and draws on Greene's autobiography to argue that the power of the novels depends less on their overt attitudes than on their exploration of human pain, spiritual, psychological, and political. The emphasis on Greene's formative years and obsessional qualities is valuable, though the author is less convincing on the topic of comedy, and makes little of Greene's fictional techniques.

The sense of Greene as a political writer emerges strongly from Marie-Françoise Allain's *The Other Man: Conversations with Graham Greene*⁹⁸ formerly published in French in 1981 as *L'Autre et son Double* (Belfond). Dedicated to Greene's friend Yves Allain, a Resistance hero obscurely assassinated in 1966, the book dwells fascinatingly upon Greene's activities with Ho Chi Minh, Castro, the Sandinistas, in Cuba, Kenya, Vietnam, and Poland. Greene firmly contests the idea that he has undergone an evolution from religion to politics, arguing that he has always been a political writer. While some of the material will be familiar to readers of Greene's autobiography, there are incidental fresh emphases, notably on the importance of fantasy in the novels and on Greene's view of writing as therapy.

Henry J. Donaghy's sprightly introduction to Greene⁹⁹ devotes short chapters to each of the major novels and touches lightly on plays and short stories. Donaghy argues for the persistence of particular themes throughout the writing, seeing Greene as having used religion as a vehicle for these themes, before turning to other methods, and he does much to establish the links between early and late work (for example, between 'I Spy', 1930, and *The Human Factor*, 1978). While the aim is to introduce the common reader to the novels, thus inevitably involving some plot summary and rehearsal of familiar arguments, the volume reads freshly and asks eminently sensible questions. In *C&L* Donaghy covers similar ground, concentrating on Greene's theme of 'the virtue of disloyalty'.

K. C. Joseph Kurismmootil, S.J. is doggedly spiritual in his emphasis in *Heaven and Hell On Earth: An Appreciation of Five Novels of Graham Greene*¹⁰⁰, concentrating on Greene's overtly Catholic novels and rehearsing a familiar case for them. In his preface Kurismmootil wisely disclaims any pretensions to objectivity, criticism, or depth of analysis, and the book bears him out. Plot summary and enthusiastic praise abound, the style is loose and ungrammatical, there are inaccuracies, and some judgements are maverick in the extreme. Also marred by plot summary is Roger Sharrock's lengthy analysis of *The Heart of the Matter* in *E&S*. Sharrock does point perceptively, however, to the vein of detached moral comment which anticipates the later comic novels. In *SAR* Robert Hoskins argues that Greene makes persistent

97. *Graham Greene*, by John Spurling. MCW. Methuen. pp. 80. £1.95.

98. *The Other Man: Conversations with Graham Greene*, by Marie-Françoise Allain. Bodley. pp. 187. £6.95.

99. *Graham Greene: An Introduction to His Writings*, by Henry J. Donaghy. Costerus New Series XXXVIII. Rodopi. pp. 124. Dfl. 25.

100. *Heaven and Hell On Earth: An Appreciation of Five Novels of Graham Greene*, by K. C. Joseph Kurismmootil, S.J. LUP (1982). pp. xi + 242. \$8.95.

allusion to Wordsworth, particularly in *The Ministry of Fear* where the allusions function as an ironic commentary, enforcing Greene's anti-Romantic vision. This is an exceptionally interesting essay which underlines the allusive and parodic texture of Greene's fiction. In *Wascana* R. Walter Poznar discusses nihilism in *It's a Battlefield*, while in *Expl* David G. Wright reconstructs the murder of Hale in *Brighton Rock*, drawing out the symbolic overtones of the precise murder method. The latter is a good example of what a short note should be. Another note, from David Leon Higdon in *N&Q*, lists the 183 items acquired by the University of Tulsa from Greene's personal library, and suggests which were influential on his fiction.

Encounter devotes a large part of two issues to Arthur Koestler. Raymond Aron, Sidney Hook, Maurice Cranston, Melvin J. Lasky, and David Astor are among those who offer memories and appreciations. Iain Hamilton describes writing the biography of Koestler, others discuss Koestler's activities in the world of publishing, as a political campaigner, as a fellow Hungarian, as a psychologist, and parapsychologist. John Wain compares Koestler and Orwell on the totalitarian mind, while Hyam Maccoby recalls Koestler's attitude to orthodox Judaism. There are also pages from an unpublished manuscript.

John Halperin's 'oral biography'¹⁰¹ of C. P. Snow consists of the transcripts of some seventeen hours of interviews conducted over a period of two years and ending eighteen days before Snow's death. Somewhat doggedly Halperin pursues the 'originals' of Snow's characters, establishing the close links between fact and fiction. Particularly interesting is Snow's account of the paedophile activities of H. E. Howard, the original of George Passant and the strongest intellectual influence on the young Snow. The question-and-answer format, however, makes for slow reading, Halperin often proving a loquacious quizmaster, with Snow reduced to 'yes' and 'no'. Halperin is not assisted by his American nationality and often asks questions (Is Porton Down a real place? Does a prison warder guard prisoners?) which are unilluminating to the British reader. None the less, the book is a mine of information about Snow as novelist, scientist, and public man.

Anthony Powell attracts only one essay this year though a fine one. In *ConL* Henry R. Harrington demonstrates how Powell's spatialization of time in his complete novel sequence parallels Nicolas Poussin's similar spatialization in the painting 'Ballo della vita humana' from which Powell takes his title. The zodiac thus supplies the novel with its twelve-volume structure. This is a well-argued and meticulously constructed essay.

Once again there is an immense volume of material on Beckett's fiction. *Samuel Beckett: Humanistic Perspectives*¹⁰² is a collection of essays, originally the product of a symposium at Ohio State University to celebrate Beckett's seventy-fifth birthday. Beckett wrote a play, *Ohio Impromptu*, specially for the occasion, and the text appears in an appendix to the volume. Even without the play, however, the book would be of quite exceptional value and interest. The general approach is multidisciplinary, with contributions on Beckett's theatre, fiction, early writings, linguistic theories, relation to the visual arts,

101. *C. P. Snow: An Oral Biography*, by John Halperin. Harvester. pp. xiv + 272. £18.95.

102. *Samuel Beckett: Humanistic Perspectives*, ed. by Morris Beja, S. E. Gontarski, and Pierre Astier. OSU. pp. x + 217. \$20.

sense of history, and philosophical context. While it is difficult to select any one piece from such a sparkling collection, critics of Beckett's fiction will find several essays of special importance. H. Porter Abbott approaches *Malone Dies* in terms of the traditions of intercalated narrative, in particular the *topoi* of 'blank entry' and threatened manuscript, and the merging of times of narrating and narrative. Nicholas Zurbrugg compares the use of the image in works by Proust, Beckett, and Burroughs. Rubin Rabinovitz discusses unreliable narrative in *Murphy*, Frederik N. Smith argues that the subject of *How It Is* is the composing process itself, and Enoch Brater demonstrates that while *Company* alludes abundantly to Beckett's own works, it also evokes a new pattern of memory. The essays are uniformly well structured, and combine detailed specificity with extensive range and suggestiveness.

The spring number of *MFS* is a Samuel Beckett special issue, with some of the same contributors as the above. S. E. Gontarski argues that Beckett's thematic commitment is to fundamental questions of reality, being, and knowing, rather than to their social manifestations or rational explanations. Paul Lawley re-evaluates one of the sparse later fictions (*Enough*) and discusses the art of failure in Beckett's work. David Read also looks at late work (*Company* and *Ill Seen Ill Said*) which he sees as impressive and vital. Both Read and Lawley are interesting on the subject of Jungian influences on Beckett. Frederik N. Smith examines linguistic analogues to slapstick comedy, Hugh Culik traces allusions in *Watt* to the pseudo-sciences, and Enoch Brater offers a close reading of *The Lost Ones*. Two essayists adopt a structuralist idiom and emphasis: Thomas Cousineau (on the Oedipal nature of *Molloy*) and Roch C. Smith (on the trilogy in the light of the narrative theory of Ricardou and Bachelard). Recent works on Beckett are reviewed, and there is a Beckett bibliography, 1976-82.

There is no shortage of other periodical essays. In *SoRA* two writers attempt readings of Beckett which employ some of the strategies of structuralism, Iain Wright on the trilogy as deconstruction, Livio Dobrez on *Company* as a work of demystification. Neither essay is designed for the general reader. In like fashion, Leslie Hill's discussion of the relation between language and body in *The Unnamable* (*OLR*) may be of interest to specialists in linguistic and philosophical approaches to Beckett. Hill's excessively complex style is, however, a barrier to ready comprehension. In contrast James Acheson tackles an equally complex topic in a rigorous and lucid essay in *SHR*. Acheson remarks the use of the terminology of experimental psychology in Beckett's 'Three Dialogues with Georges Duthuit', awareness of which is essential to understanding his theory of art and the novel *Molloy*. In *ConL* Rubin Rabinovitz turns his attention to a recent work, *Fizzles* (1976), and the function of retrospective allusion therein. Hélène Baldwin argues for a religious subtext to *Company* on the basis of autobiographical elements, similarities between the novel and other works of Beckett, and the use of trinities in the fiction. The essay is published in *C&L*. Two short notes are worth recording. In *Expl* David Groves points to a function of mirror language in *Molloy*, and in *AN&Q* Toby Silverman Zinman discusses the difference in translation between French and English versions of *The Lost Ones*. *JBeckS* was not available for review.

In *Cencrastus* John Herdman discusses the re-appearance of Fionn Mac Colla's *Scottish Noel*, and concludes that Mac Colla's achievement as a novelist

was limited by a devaluation of his creative subjectivity which he felt obliged to dress up as objectivity.

Sherrill E. Grace's study of Malcolm Lowry¹⁰³ aims to modify the impression of Lowry as a one-book author, considering novels, short stories, and sketches, and drawing upon unpublished manuscript material to establish the importance in the fiction of Lowry's cyclical vision of life. The approach is formal, analysing each work on its own merits, and paying special attention to point of view, spatial form, symbolism, and structure, with many perceptive close readings. Grace also emphasizes the wide variety of influences on Lowry, from expressionist film and American jazz to the works of Conrad Aiken to whom an appendix is devoted. One's only regret is that the volume is not longer. Four essays are devoted to *Under the Volcano*. In *CanL* Thomas York examines Lowry's use of post-mortem narration. Comparison of the 1940 manuscript and the 1947 published text reveals how Lowry progressively fragmented and refined the narrative voice. In the same journal Tara Cullis explores the influence of modern science on the novel, using *Under the Volcano* as an example of a text which epitomizes the divided consciousness of man in a science-dominated world. (Sherrill Grace takes issue with this essay in *MLowryN*.) In *AN&Q* Joost Daalder explicates references to Marlowe, Jonson, and Marvell in the novel, while in *N&Q* C. J. Ackerley locates the source of its Kashmiri elements in a book by Francis Younghusband. The *MLowryN* continues to provide news, reviews, short notes, and bibliographical information on Lowry. In the spring issue C. J. Ackerley discusses correspondences between the Quauhnahuac of *Under the Volcano* and Cuernavaca, and provides a useful map. George Noble adds further details on the same subject. In the second issue Ackerley explores Lowry's use of a travel folder to develop motifs of conquest in the Tlaxcalan passages of the novel. J. Howard Woolmer's *Malcolm Lowry: A Bibliography* (Woolmer/Brotherson) was not seen.

William Golding is the topic of a short note in *Expl*, in which Keith Selby discusses textual ambiguities in the opening paragraph of *Lord of the Flies*.

Mervyn Peake's visit to Germany in 1945 occupies a chapter of *1945: The Dawn Came Up Like Thunder*¹⁰⁴ by Tom Pocock, a war correspondent whose articles Peake was commissioned to illustrate. The author gives an account of the effect on Peake of the horrors of Belsen, quotes freshly from his letters, and reproduces photographs and sketches of and by Peake. Methuen have re-issued the 1970 memoir of Peake by his widow, *A World Away: A Memoir of Mervyn Peake*, by Maeve Gilmore. Though the book was not made available to the present reviewer other reviews noted that the volume had not been sufficiently updated, and that the new illustrations bore the captions of the drawings they replaced. *MPR* continues to offer much of value to Peake enthusiasts. Of special interest this year are Peter McKenzie's essay on the connections between the *Titus* books and the sketches Peake made as he wrote, and the reprints of Peake's 1949 'London Fantasy' and of Frances Sarzano's 1946 essay on Peake's book illustrations. Both numbers contain a

103. *The Voyage That Never Ends: Malcolm Lowry's Fiction*, by Sherrill E. Grace. UBCP (1982). pp. xvi + 152. hb \$24, pb \$9.95.

104. *1945: The Dawn Came Up Like Thunder*, by Tom Pocock. Collins. pp. 256. £10.95.

bibliographical checklist of Peake's works, by Dee Berkeley and G. Peter Winnington, together with book reviews, unpublished drawings by Peake, teaching reports, and notes of recent and forthcoming publications.

Two writers turn their attention to Flann O'Brien. In *DQR* José Laners argues that *At Swim-Two-Birds* is directly concerned with the artificiality of literary conventions. *The Third Policeman* turns this approach round in order to deal with the bewildering aspects of life, but the conclusions reached with regard to life are shown as equally valuable for the limited world of writer and fiction. The essay is a clear and useful piece of work. In *JIL* Joseph C. Voelker considers O'Brien's novels in terms of Freud's discussion of the death instincts. Heavy quotation rather interrupts the flow of his argument, however.

*Lawrence Durrell: An Illustrated Checklist*¹⁰⁵ incorporates Durrell material published since 1973 and newly discovered Durrell items. There are nine pages of illustrations, including the rare *Quaint Fragments*, and separate sections on books, translations, prefaces, contributions to books and periodicals, recordings and media work, and writings about Durrell. The volume usefully maintains the numbering system of the bibliography in G. S. Fraser's *Lawrence Durrell: A Critical Study* (1968).

Two essays offer re-appraisals of Barbara Pym. In *ASch* Isa Kapp argues that, while the radius of her novels is narrow, her restrictions should not be equated with triviality. Kapp ably substantiates the view that the Pym novel is a drama of will-power and ethics, subtly and precisely structured. In *TCL* Charles Burkhart draws attention to the importance of African anthropology in Pym's novels, both as a comic theme and as an influence on Pym's detached technique, with some reference to Pym's notebooks written while she was the editor of *Africa*. While short and rather general the essay points to an important dimension of Pym's writing.

Angus Wilson continues to command attention. Kerry McSweeney has edited the first collection¹⁰⁶ of Wilson's critical pieces, published to coincide with his seventieth birthday. More than half the essays take twentieth-century novelists as their subject, and a strong sense emerges of Wilson's heterodox tastes and vigorous opposition to academic criticism and literary establishments. Wilson also discusses his own writing, and the volume closes with one of the best interviews with him, reprinted from *IowaR* in 1972. In *LMag* Peter Vansittart briefly discusses the image of the garden in Wilson's earlier novels, raking over ground which is already well tilled. In *Les Cahiers de la Nouvelle* Sylvère Monod offers a general essay on Wilson's short stories which he finds both impeccable and desolating.

The summer issue of *TCL* is a special number devoted to Angus Wilson, edited by Joseph Kissane and attractively illustrated with photographs. The volume emphasizes the connections between the man and his work, rather than concentrating on hard literary analyses, though there are some excellent pieces, particularly on the later novels. In a short but suggestive essay Lorna Sage argues that Wilson has progressively revalued the powers of fantasy, with the result that lying, games, and role-playing are now formally dominant in his

105. *Lawrence Durrell: An Illustrated Checklist*, by Alan G. Thomas and James A. Brigham. SIU. pp. x + 198. \$15.

106. *Diversity and Depth in Fiction: Selected Critical Writings of Angus Wilson*, ed. by Kerry McSweeney. S&W. pp. xvi + 303. £15.

fiction. Jai Dev examines the ways in which motifs from *The Idiot* are employed in *As If by Magic* in the characterization of Hamo Langmuir, enabling Wilson to obtain both ironic effects and an empathetic connection between reader and character. Frederick P. W. McDowell continues the exploration of Hamo, publishing a letter from Wilson on the subject. McDowell also provides a closely argued and authoritative analysis of *Setting the World on Fire*, elucidating Wilson's use of myth to dramatize the central tensions of the novel. The more general essays indicate something of Wilson's variety. Two writers (Alice Green Fredman and Kerry McSweeney) discuss his activities as literary critic. Paul Bailey commends Wilson's ability to create plausible female characters, and Malcolm Bradbury sets the fiction in the context of the evolution of the novel from the 1950s to the present. Averil Gardner contributes what is essentially a biographical piece, on Wilson's early years. Joseph Kissane gives an account of an interview with Wilson in 1982, and J. H. Stape provides a supplementary bibliography of works by and about Wilson, covering the years 1976–81. The remainder of the volume is taken up with reminiscences and recollections of Wilson, from friends, colleagues, former students, and fellow writers (including Patrick White and Nadine Gordimer). These are of varying degrees of interest. Too many contributors go in for gush, and the tone is chatty and celebratory. F. S. Schwarzbach's description of his sojourn in Wilson's house is excessively lightweight, and there is more than a tinge of hagiography. On the whole, however, the volume remains useful and lively.

Dent have now issued *The Collected Stories* of Dylan Thomas¹⁰⁷. Leslie Norris provides an informative foreword, and Walford Davies gives brief publication details of each story. The collection is exceptionally good value, including the whole of *Portrait of the Artist as a Young Dog* and *Adventures in the Skin Trade*, together with radio pieces and some very early schoolboy work.

In *LitR* David Lancaster argues that Colin MacInnes was a maverick in his own time, but eloquent for the 1980s. Tony Gould's biography of MacInnes (*Inside Outsider: The Life and Times of Colin MacInnes*, C&W) which was not available to the reviewer, created considerable interest and was generally well received.

Writing on Anthony Burgess expands over very different novels. In *Mosaic* David McNeil analyses *Napoleon Symphony* in its relations to Beethoven's Eroica symphony, detailing connections between the parts of the novel and the musical movements to which they correspond. While at times admitting that reading *Napoleon Symphony* is a laborious task, McNeil points to its virtuosity and its status as a great synthesis of art and history. In *IFR* the same writer turns his attention to earlier works (*The Malayan Trilogy* and *Devil of a State*) to argue that Burgess's use of his musical and linguistic background provides him with a formula for comic reconciliation. Burgess talks about his interest in language and linguistics in an interview in *LitR* with Alastair Morgan. In *Expl* Julian Coleman comments intelligently on the dual significance of the title of *A Clockwork Orange*. Less intelligently, D. J. Enright includes a drab piece on *Earthly Powers* in a collection of his journalism¹⁰⁸.

107. *The Collected Stories*, by Dylan Thomas. Dent. pp. xv + 362. £8.50.

108. *A Mania for Sentences*, by D. J. Enright. C&W. pp. viii + 211. hb £12.50, pb £4.95.

In *CritQ* Patrick Parrinder discusses the progress of Muriel Spark's reputation and the response of various critics to her writing, giving a brief but sharp analysis of the dominant characteristics of her fiction.

The year saw a slim harvest of work on Iris Murdoch, still devalued by modern criticism. In *LitR* Murdoch discusses her latest novel, *The Philosopher's Pupil*, with John Haffenden. She is particularly interesting on her early life, and on her interest in Freud and in Buddhism. In *EA* Suzanne Dutruch provides a comprehensive analysis of role playing, masks, and doubles in *The Unicorn*. In *CLQ* Louise A. Desalvo argues that *The Red and the Green* is a critique of English policy towards Ireland and, by extension, an attack on imperialism. This is an interesting article, particularly in its relation of the treatment of female characters to the colonial fantasy.

Colonialism and feminism recur as companion topics in work on Doris Lessing, of which there is no shortage. In *Substance Under Pressure: Artistic Coherence and Evolving Form in the Novels of Doris Lessing*¹⁰⁹ Betsy Draine argues that, despite its apparent diversity, Lessing's fiction has a central theme: change in individual and collective consciousness, to which its fictional strategies respond. While the major emphasis falls on the evolution of literary form in the novels, the volume also sets them in a context of political and social thought. Draine is to be commended particularly for avoiding the dangers of both arid formalism and the hanging of novels on ideological pegs. Intellectual range and critical precision combine here to produce the most substantial study of Lessing to date.

Lorna Sage's *Doris Lessing*¹¹⁰ is slighter in length, but a very welcome addition to the Methuen Contemporary Writers series, combining a sustained argument with a full discussion of Lessing's epic variety. Dividing the fiction into three areas – Africa, England, New Worlds – Sage rightly emphasizes the colonial experience as central to Lessing's identity as a writer, both in her desire to speak for undergrounds and subcultures and in the fictional techniques which make her 'an expert in unsettlement'. Sexual politics emerge as only one aspect of the fiction, in a study which develops from precise observations to larger issues in an easy and intellectually elegant manner. In *PLL* Herbert Marder sees the opposition of realism to romance as essential to our understanding of *Briefing for a Descent into Hell*, an illuminating example of the modern fascination with hybrid forms and with 'borderline fantasy', a term carefully defined here. In *RLC* Cécile Oumhani discusses the influence of Sufism on *Shikasta* and *The Marriages Between Zones Three, Four and Five*, noting that in the former the names of the planets are linked to Sufi concepts, while in the latter the successive phases of the protagonists' itinerary suggest stages on the mystic path of the Sufis. 'A Man and Two Women' is the subject of a thoughtful analysis in *DQ* by Maurine Magliocco, while in *The New Yorker* Susan Lardner offers a general overview of all the novels, detecting decline and decay in the later work.

The DLessingN includes short notes, essays, news, reviews, and bibliographies. Contributions are mostly short and very specific. In the first number Carey Kaplan develops the idea that the *Children of Violence* series is full of

109. *Substance Under Pressure: Artistic Coherence and Evolving Form in the Novels of Doris Lessing*, by Betsy Draine. UWisc. pp. xv + 224. £16.50.

110. *Doris Lessing*, by Lorna Sage. MCW. Methuen. pp. 91. £1.95.

houses which are metaphors for the heroine's developing psyche, arguing that the house in *The Four-Gated City* is specifically uterine. Orphia Jane Allen interprets the story 'Flavours of Exile', relating the central symbol of the pomegranate to the myth of Kore and to Erich Neumann's interpretation of it. Briefly, the pomegranate is a symbol of a transformation which exiles the narrator from the vivid world of childhood to the faded world of nostalgia. Virginia Tiger draws parallels between Lessing and Janet Frame, as writers who fictively shape their cultural exile in novels which employ metaphors of madness and asylum. Claire Sprague adds a brief note on names and naming in *The Marriages Between Zones Three, Four and Five*. In the second issue Suzette A. Henke points to the influence on *The Golden Notebook* of Engels' *Origin of the Family*. Ann Barr Snitow briefly discusses architecture as symbol in the fiction, and Lisa Marie Hogeland considers the implicit feminism of *The Four-Gated City*. A particularly interesting essay from Ruth Christiani Brown argues that *A Ripple from the Storm* is a heavily ironic commentary on the age-old struggle of woman to avoid confronting male power, relating the novel to the myth of Psyche. Few single-author newsletters can rival this for quality and variety.

Paul Scott is the subject of a general assessment by Patrick Swinden¹¹¹ in the *Writers and Their Work* series, which usefully (if in brief) draws attention to Scott's treatment of the mystique of leadership and of obsessional family relations in his work. In a special issue of *YES* on colonial and imperial themes, M. M. Mahood makes a preliminary assessment of the importance of *The Raj Quartet*, a work demanding more critical attention than it has hitherto been accorded. While acknowledging that there are points where the work seems overwrought, its symbolic objects too complex and contrived, Mahood argues persuasively for the tetralogy as a work of substance and distinction.

Brian Moore is interviewed in *Cencrastus*, together with Bernard MacLaverty. The interviewer, Geoff Parker, draws him out interestingly on his political background and his interest in communism. The same journal includes an excerpt from Alexander Trocchi's *Cain's Book*, and an essay on Trocchi by Andy Scott who boldly claims that Trocchi's heroine Helen Smith (*Helen and Desire*) is a prototype feminist, and that her life history of rape, kidnap, and prostitution should be read in these terms.

Harvey J. Kaye has written an excellent essay (in *Mosaic*) on the fiction of John Berger. Kaye covers all the major novels with a maximum of interest and perception, arguing that changes in Berger's historical perspective are reflected in the content and form of his work, which continually insists upon the need to recover history and reconstruct historical consciousness.

Much of the best work on John Fowles has been concerned with medieval and Celtic elements in his fiction. In *Ariel* E. Richard L. Harris finds extensive grounds for comparing *The Magus* with Chaucer's *Miller's Tale*, beginning with the names of the central protagonists. In *Crit* Rimgaila Salys points out that allusions to medieval literature and painting abound in *The Ebony Tower*, and are designed to comment on the depiction of nature in art, and the hollowness of the modern world. Salys draws on a very wide range of scholarship here, in a fascinating essay. John B. Humma argues convincingly in *SHR* that *The Ebony Tower* owes less to Marie de France than to Celtic

111. *Paul Scott*, by Patrick Swinden. WTW. Profile (1982). pp. 40. £1.50.

romance in general, and to Chrétien de Troyes, in particular, in terms of the testing of the central protagonist in each story and in the figure of the 'green man' of medieval literature. Humma's analysis of 'Poor Koko' gains from the comparison, and the essay also demonstrates the unity among apparently disparate stories. In *SSF* Raymond J. Wilson III agrees that 'The Cloud' shares the Celtic content of earlier stories, but finds the Celtic association through the medium of T. S. Eliot. Allusions to *The Waste Land* plausibly suggest that the thundercloud of the story is a hopeful and positive symbol. *The Ebony Tower* is also the focus of an essay by James W. Sollisch in *Crit*. Sollisch compares the volume to Fowles's other works, seeing them all as concerned with mystery and self-knowledge. *The Magus* provokes two other essays of interest. In *IFR* Barbara L. Hussey draws on recent critical theory to argue that the novel is not as narcissistic or self-referential as it has been painted, and that a moral imperative is omnipresent. In *DR* J. A. Wainwright argues that the revised version of the novel seeks to conceal the mimetic illusion of the original version. More generally in *CritQ* Robert Campbell examines the motif of collection in all Fowles's novels, reaching the none too surprising conclusion that it is connected with the distinction between human beings as subjects as well as objects.

Alan Sillitoe is the subject of an essay by Kurt Schluter in *Anglia* which sheds light on the time-scheme of *Saturday Night and Sunday Morning*, and calls attention to the manner in which piecework in a factory has governed Seaton's life.

Mainstream, a new publishing house, have followed up their re-issue of the novels of James Kennaway with a biography by Trevor Royle¹¹². As the title suggests, Royle concentrates on the duality between the man and the artist, arguing that while Kennaway's adoption of the Romantic notion of the artist played havoc with his private life, the novels gain from the articulation of the personal myth. Occasional purple prose of the 'Bonnie Scotland' variety mars the early pages which tend towards travelogue and gazeteer. (Presumably most readers do not need to be told that there are heather-covered hills in Perthshire, or that Lerwick is the principal town of the Shetlands.) But these are minor flaws in a critical biography of some distinction.

K. Gunnar Bergström's *An Odyssey to Freedom: Four Themes in Colin Wilson's Novels*¹¹³ is very much a doctoral dissertation, but not without merit. Bergström studies Wilson's novels from a philosophical point of view, outlining his relation to existentialism and exploring four themes – the outsider as hero, the outsider as villain, sex, and the visionary consciousness – in selected novels. Bergström somewhat overstates Wilson's 'relevance' to contemporary conditions, but otherwise his assessment is judicious, and there is a pleasant absence of special pleading.

In *CritQ* Laurence Bristow-Smith analyses the balance between general pessimism and muted hope in the novels of J. G. Farrell. While this is an overthematic essay, it is nevertheless to be welcomed, given the dearth of critical writing on Farrell.

112. *James and Jim: A Biography of James Kennaway*, by Trevor Royle. Mainstream. pp. 239. £9.95.

113. *An Odyssey to Freedom: Four Themes in Colin Wilson's Novels*, by K. Gunnar Bergström. SAU. Uppsala. pp. 160. Sek 70.

No such dearth besets readers of Margaret Drabble. In *DQ* Nancy Walker compares *The Waterfall* with Kate Chopin's *The Awakening*, arguing that while the major trait of each heroine is passivity, the later Jane Grey at least directs an ironic light upon her earlier self. The apparent failure of Drabble's later novels to live up to her readers' expectations provokes Pamela S. Bromberg to a re-evaluation in *ConL*. Bromberg sees Drabble as having moved from the *Bildungsroman* form of her early novels to a structure which is communal and process-orientated, rather than individual and finite. In *SAQ* Brenda Murphy makes a case for Drabble as a moderate feminist, though her belief that Drabble divides all women into carnivores and herbivores will not endear her to some readers. Drabble's short stories are uncollected and have received only passing mention from critics. In *Crit* Jane Campbell usefully fills this gap with an analysis of their strengths and weaknesses and their connections to particular novels.

The autumn number of *JNT* carries an essay on Susan Hill. K. R. Ireland examines the use of interior duplication (*mise en abyme*) in *In the Springtime of the Year*, effectively challenging earlier dismissive reactions to the novel.

2. Verse

Two serviceable works of reference are to be welcomed. The *Dictionary of Literary Biography*, Volume 20¹¹⁴, covers British poets, 1914–45. There are substantial biographical and critical entries by well-selected contributors, bibliographies of primary and secondary material, and notes on the location of manuscripts. The material is well illustrated and presented in an attractive format. Major figures are given substantial coverage (Auden and Dylan Thomas, for example, have thirty pages each) but many less-prominent figures are treated sympathetically, for instance Kenneth Allott, Elizabeth Daryush, and Ruth Pitter. *Twentieth Century Poetry*¹¹⁵, again in dictionary form, is less lavishly produced but wider in scope since it not only comes down to the present day but includes all poets writing in English. Each entry contains a biography in note form, a complete list of published volumes, a selected list of bibliographical and critical studies, and an introductory essay on the poet's work. Though there are omissions (Allott, Daryush, and Pitter are all excluded here) the trawl is wide and the concise format a useful one for students and others wishing to explore a daunting range of material. The twenty-eight page introduction by Stan Smith is mainly concerned with the English/Irish/American tradition.

*The Modern Poetic Sequence*¹¹⁶ by M. L. Rosenthal and Sally M. Gall is a substantial general study, concerned with the development of a 'crucial genre' of modern poetry, that is works like Yeats's *Upon a Dying Lady* or Pound's *Hugh Selwyn Mauberley*, which the authors see as 'the modern poetic form within which all the tendencies of more than a century of experiment define themselves and find their aesthetic purpose'. This is an extremely ambitious

114. *Dictionary of Literary Biography*. Vol. 20: *British Poets 1914–1945*, ed. by Donald E. Stanford. Gale. pp. 431. np.

115. *Twentieth Century Poetry*, ed. by James Vinson, intro. by Stan Smith. Great Writers Student Library 9. Macmillan. pp. 526. £17.50.

116. *The Modern Poetic Sequence: The Genius of Modern Poetry*, by M. L. Rosenthal and Sally M. Gall. OUP. pp. 508. £26.

book, intended to provide 'the most fruitful evaluative approach to poetry as a whole and to modern poetry in particular'. The roots of the genre are found in America, in Whitman and Dickinson, and the central figures are Yeats, Pound, Eliot and Auden, but this is a very extensive discussion which includes, for example, MacDiarmid and David Jones and comes close to the present with Ted Hughes's *Crow*. This is a book of great energy and excitement and although there will inevitably be disagreements over individual readings, there is no doubt that the central thesis is a challenging one.

The Present, Volume 8 of *The New Pelican Guide to English Literature*¹¹⁷, has several articles on poetry. C. B. Cox contrasts the magniloquence of Dylan Thomas to the sparseness of R. S. Thomas but argues that both 'reject compromise and try to preserve religious forms of language'. Martin Dodsworth compares Ted Hughes and Geoffrey Hill, discussing their respective debts to Lawrence and Eliot. Michael Kirkham writes on 'Philip Larkin and Charles Tomlinson: Realism and Art', while Tomlinson himself offers a sensitive and wide-ranging survey of 'Some Aspects of Poetry Since the War'.

Dealing with the early years of the century, Ritchie Robertson argues, in 'Science and Myth in John Davidson's *Testaments*' (*SSL*), that the *Testaments*, especially *The Testament of a Man Forbid* (1901) and *The Testament of John Davidson* (1908) are undervalued. He expounds their philosophical background in Schopenhauer and Haeckel and analyses Davidson's use of blank verse and imagery.

There are several books on T. S. Eliot. Caroline Behr provides a prolegomenon to a biography in *T. S. Eliot: A Chronology of His Life and Works*¹¹⁸. This is a helpful assemblage of biographical material arranged under years, with a commentary which points to sources and provides cross-references, a list of Eliot's *Works*, and a brief bibliography but, sadly, no index.

The literariness of Eliot's work continues to fascinate critics. *Eliot's Compound Ghost: Influence and Confluence*¹¹⁹ by Leonard Unger is a short but concentrated study of Eliot's sources which keeps very close to the text. The opening chapters start from Eliot's remark that at the age of fourteen Fitzgerald's *Rubaiyat* gave him 'the most overwhelming introduction to a new world of feeling . . . like a sudden conversion'. Unger provides a detailed study of the influence of Omar Khajyam and A. C. Benson's *Life of Fitzgerald* on Eliot's work (mainly considering *Four Quartets* but also the earlier poems) and argues that these influences 'had a shaping impact on Eliot's sensibility and imagination, on his memory, and on his developing style as a poet'. He then examines 'A Game of Chess' in the light of a speech added by Fitzgerald to his translation of Calderon's *Such Stuff As Dreams Are Made Of* and demonstrates how this stands at the centre of a complex network of allusions. The book is written very much as a record of Unger's own explorations and it ends with a plea for openness of response: 'literature and the study of literature

117. *The New Pelican Guide to English Literature*. Vol. 8: *The Present*, ed. by Boris Ford. Penguin. pp. 619. £3.50.

118. *T. S. Eliot: A Chronology of His Life and Works*, by Caroline Behr. Macmillan. pp. 123. £12.95.

119. *Eliot's Compound Ghost: Influence and Confluence*, by Leonard Unger. PSU. pp. 131. £11.

should not give rise to a system of ideas which is considered conclusive and exhaustive'. This is an important study which breaks new ground.

In *Poetry and Metamorphosis*¹²⁰, the published version of the Clark Lectures for 1982, Charles Tomlinson includes a substantial discussion of Eliot's use and transformation of literary sources, particularly the myth of Philomela, to show how he establishes the continuity of men's attempts to know their situation by becoming open 'to the great past instances, losing and finding identity through the encounter in a metamorphosis of self'. David Ned Tobin is also concerned with the sense of tradition in *The Presence of the Past: T. S. Eliot's Victorian Inheritance*¹²¹. Based on a Princeton Ph.D. thesis, this book argues the now conventional case that it is a mistake to see Eliot's Modernism as a sharp break with the past. Despite his rejection of Arnoldian critical ideas Eliot's expression of religious doubt and personal inadequacy is often close to Arnold, and his relationship with Tennyson, wavering and ambiguous at first, became demonstrably and consciously prominent in *Four Quartets*. Tobin discusses these influences sensitively, and, without making exaggerated claims, provides a useful perspective. Julia Maniates Reibetanz's *A Reading of Eliot's 'Four Quartets'*¹²² (also derived from a Princeton Ph.D.) rather audaciously offers 'a full explication of T. S. Eliot's most complex and major work'. It begins with a chapter on metrics and makes useful observations on the verse throughout. The commentary is generally sound but it seems unlikely to replace the standard accounts.

Grover Smith's *The Waste Land* (A&U) has not yet been received and it will be reviewed next volume.

'*The Waste Land* as a Dramatic Monologue' by Antony Easthope (ES) is a close discussion which seeks to demonstrate that *The Waste Land* should be read primarily as a dramatic monologue, unified by the psychological consistency of a speaker 'whose consciousness develops through definable phases'. P. S. Sri suggests an influence from Kipling in 'Thunder in *The Waste Land*: an echo from *Jungle Book*?' (MLN), while A. Jonathan Bate in 'Berlioz in *The Waste Land* (and *Tristan* Beside It)?' (N&Q) speculates that Eliot may have known a passage in Berlioz's *Mémoires*. L. C. Knights discusses passages from *Four Quartets* in 'Poetry and Belief: Notes on an Old Debate' (KR), distinguishing between 'doctrinal agreement' and the 'real and personal assent' that poetry can command. In 'Whitman, Eliot and the *Bhagavadgita*' (CLS) Rajnath concludes that, although Eliot is clearly influenced by the *Gita* in *Four Quartets*, he goes against the spirit of that work by establishing 'a clear dichotomy between the Divine and physical worlds'. Tetsuya Taguchi is concerned with Eliot's influence on a modern Japanese poet in 'What T. S. Eliot Meant to Ayukawa Nobuo' (CLS). William Baker's 'T. S. Eliot on Edward Lear: An Unnoted Attribution' (ES) prints with commentary an account from a student journal of a lecture given by Eliot at Claremont in 1933 on 'Edward Lear and Modern Poetry'. Finally, though not primarily the concern of this section, it may be noted that Pamela McCallum includes a

120. *Poetry and Metamorphosis*, by Charles Tomlinson. CUP. pp. x + 97. £9.95.

121. *The Presence of the Past: T. S. Eliot's Victorian Inheritance*, by David Ned Tobin. Bowker, Epping. pp. x + 180. £33.75.

122. *A Reading of Eliot's 'Four Quartets'*, by Julia Maniates Reibetanz. Bowker, Epping. pp. xi + 236. £35.50.

section on 'The Stabilisation of Social Ethics in the Cultural Theory of T. S. Eliot' in *Literature and Method*¹²³.

*Editing Yeats's Poems*¹²⁴ by Richard J. Finneran is a companion to *The Poems of W. B. Yeats: a new edition*, due in 1984. Finneran seeks 'to outline the variety and complexity of the problems encountered in editing Yeats's poems' and 'to explain and to defend the solutions adopted for the new text'. He believes that an eclectic methodology must be used rather than any single principle (e.g. reliance on the last version printed in Yeats's lifetime) and explains decisions by a detailed account of the range of evidence considered at a number of key points in the editorial process. The conclusion is that in the present state of knowledge any text must be regarded as provisional. 'The process is one of gradual improvement, not one of sudden shifts from corrupt to perfect texts.'

Terence Diggory's *Yeats and American Poetry: The Tradition of the Self*¹²⁵ is a wide-ranging study. It begins by examining Yeats's attitude to the idea of tradition and the cult of self-assertion in Emerson, Poe, Thoreau, and Whitman. 'To discover what he meant by tradition in this context is to discover what he valued most highly in nineteenth-century American literature, which is in turn what made Yeats valuable to American poets in the twentieth century.' It is argued that what interested Yeats was the ability of these poets to discover within themselves the source of a tradition. Poe, for example, turned in on himself in retreat from a hostile world, yet his personality, once discovered, had the double power to 'bring a poem, or a nation, into focus'. The Poe legend was an extreme example but elsewhere, amongst writers with, as Diggory puts it, 'a greater engagement with circumstance', the same tendency becomes more influential. Diggory investigates Yeats's response to the idea of a 'tradition of self' in relation to a wide range of writers, including Pound and T. S. Eliot, and concludes with a section on the relation to Yeats of a group of American writers: Roethke, Berryman, Lowell.

Yeats said that *Per Amica Silentia Lunae* gave him 'a new framework and new patterns'. In *Yeats's Daimonic Renewal*¹²⁶ Herbert J. Levine aims to set out that framework and explain those patterns in *Per Amica* itself and in Yeats's work from 1908 to 1921. After discussing the introductory poem 'Ego Dominus Tuus', Levine gives two chapters to an analysis of *Per Amica* and two to the plays and poems of the middle period, showing 'the ways in which they embody the antithetical thought of *Per Amica* in new dramatic and lyrical structures'. This is a clearly defined and well-written study of a critical phase in Yeats's career.

Gloria C. Kline's *The Last Courtly Lover: Yeats and the Idea of Woman*¹²⁷ is a revision of a Ph.D. thesis from Florida State University and it bears some marks of its origin. Its argument, that Yeats's relationship with and attitude

123. *Literature and Method: Towards a Critique of I. A. Richards, T. S. Eliot and F. R. Leavis*, by Pamela McCallum. G&M., pp. 270. £20.

124. *Editing Yeats's Poems*, by Richard J. Finneran. Macmillan. pp. x + 144. £20.

125. *Yeats and American Poetry: The Tradition of the Self*, by Terence Diggory. Princeton. pp. xix + 262. £27.50.

126. *Yeats's Daimonic Renewal*, by Herbert J. Levine. Bowker, Epping. pp. viii + 169. £33.75.

127. *The Last Courtly Lover: Yeats and the Idea of Woman*, by Gloria C. Kline. Bowker, Epping. pp. xii + 199 + 12 pls. £35.50.

towards women, was determined by ideas on courtly love originally developed in the late nineteenth century is sometimes overelaborated. The author is at her best in discussing Yeats's personal relationships and in assessing the cultural idealism of his treatment of Lady Gregory. Twelve plates assemble photographs of Maud Gonne, Olivia Shakespeare, and others.

In 'Yeats's *Her Courtesy*' (Expl) David J. Piwinski finds a reference to Aubrey Beardsley in the first poem of *Upon a Dying Lady*.

Ross C. Murfin sees Lawrence's poetic career in three distinct phases, with breaks at 1917 and 1923. In *The Poetry of D. H. Lawrence: Texts and Contexts*¹²⁸, the focus of interest is on the influences that mould Lawrence's verse, and on the way in which the act of writing is made possible by the turn to new precursors. In the first phase Murfin pays particular attention to 'Hymn to Priapus' and the influence of Swinburne, making good critical points despite a sometimes unsubtle psychological approach. He next studies the Shelleyan influence on *Look! We Have Come Through*, arguing that Lawrence sees Shelley as both destructive 'in the tendency of his poetry to focus on that which is unattainable' but also as offering a positive image of a divinely ordered physical world. In *Birds, Beasts and Flowers* Wordsworth, Coleridge, and Keats are the most important influences and are considered in an elaborate analysis of 'Snake' and other poems. Lawrence's final 'turn to loneliness and religious sources' is seen as 'partly to be explained by – and partly the reason for – his turn to Blake and Whitman as last mentors'.

New material continues to appear on the poets of the Great War. In *Ivor Gurney War Letters. A Selection*¹²⁹, R. K. R. Thornton has chosen a series of letters, each complete in itself, including poems as they arise in context. This well supports the claim that part of the directness of Gurney's approach in his verse and the narrative vitality of his style stems from 'the easy modulation between the forms which circumstances forced on him in the trenches'. The tone of the writing is resilient throughout which makes one's knowledge of Gurney's later breakdown the more affecting. Complementing this volume Andrew Waterman's 'The Poetic Achievement of Ivor Gurney' (CQ) is an appreciative essay which stresses the extent to which Gurney 'modernised' his poetic sensibility and subject matter in ways distinct from those of Eliot and Pound.

*Siegfried Sassoon: Diaries, 1915–18*¹³⁰, edited and introduced by Rupert Hart-Davis, gives direct access to the experiences that underlie the war poems as well as *Memoirs of a Fox Hunting Man*, *Memoirs of an Infantry Officer*, and *Sherston's Progress*. This is essential material presented in a very attractive format. Edgar McD. Shawen contributes a brief note on Sassoon's *Attack* (Expl).

Thomas Mallon's *Edmund Blunden*¹³¹ is a modest attempt to assess a relatively minor writer's place in the development of twentieth-century literature. As Mallon says 'a certain amount of advocacy' accompanies analysis but

128. *The Poetry of D. H. Lawrence: Texts and Contexts*, by Ross C. Murfin. NebraskaUP. pp. xvi + 263. £14.40.

129. *Ivor Gurney War Letters. A Selection*, ed. by R. K. R. Thornton. MidNAG. Carcanet. pp. 271. £12.

130. *Siegfried Sassoon: Diaries, 1915–18*, ed. and intro. by Rupert Hart-Davis. Faber. pp. 288. £10.50.

131. *Edmund Blunden*, by Thomas Mallon. TEAS. Twayne. pp. 139. \$17.95.

the case is not pressed too hard. A biographical introduction is followed by affectionate discussions of the poetry of nature and of country life and a fuller account of Blunden's continuing response to the Great War, where he is seen as 'almost indisputably his generation's foremost poet of war-hauntedness, the one most concerned with war's aftertones as well as its undertones'. Finally, there are surveys of Blunden's critical and biographical writings and of his own critical reputation.

There are three brief items on Owen. William A. Quinn's 'Multiple Metrics in Wilfred Owen's *Dulce et Decorum Est*' (MLN) suggests that Owen deliberately distorts the metre of his Horatian tag in order to emphasize the hollowness of its thought. From a different point of view George V. Griffith contributes to the same case in 'Owen's *Dulce et Decorum Est*' (Expl): he argues that it is an essential element in the poem 'to question the value of war poetry itself'. "'The End": Leslie Gunston and Wilfred Owen' (N&Q) by Dominic Hibberd compares poems written by these two writers late in 1916.

David Jones and Other Wonder Voyagers by David Pacey¹³² is a collection of essays written over the last ten years. Pacey describes one essay as 'a defence of and a calling-for sequences, cycles and extended poems which journey into, and are open to, the unknown'. He defends and explicates such literature in *Anthemata* and *In Parenthesis* but writes with conviction also on MacDiarmid, George Mackay Brown, Ian Hamilton Finlay, and Geoffrey Hill. Vincent B. Sherry Jr's "'Unmistakable marks": symbols and voices in David Jones' *In Parenthesis*' (CQ) is a detailed study, concerned to demonstrate that by presenting his symbols as riddles Jones 'compels our creative response to the text, stimulating a participation in ways that are intellectually and emotionally satisfying'. Neither *David Jones: Mythmaker* by Elizabeth Ward (ManU) nor Neil Corcoran's *The Song of Deeds: A Study of the Anthemata of David Jones* (UWales) has been received. They will be reviewed next volume.

Iqbal Hasan's *Robert Bridges: A Critical Study of his Poetry, Masques and Plays*¹³³ may be noted. It is a general and sympathetic account based on the author's Ph.D. dissertation. Also to be noted are *The Letters of Edward Thomas to Jesse Berridge*, edited by Anthony Berridge¹³⁴.

Alan Bold points out in *MacDiarmid the Terrible Crystal*¹³⁵ that MacDiarmid first used his pseudonym in 1922, the year of *Ulysses* and *The Waste Land*; and this study sees him as 'a contemporary of Joyce, Eliot and Pound rather than as a poet intent on renewing traditional Scottish verse'. His reaction to *Ulysses* was astonishment at 'the linguistic presence of the novel' and a determination to extend the vernacular to embrace the whole range of modern culture. Bold analyses MacDiarmid's development of 'synthetic Scots' and gives particularly close analysis to *A Drunk Man Looks at a Thistle* where what MacDiarmid wanted to do was to write a Scottish modernist masterpiece that would, by a series of culture shocks, shake the nation out of its linguistic

132. *David Jones and other Wonder Voyagers*, by David Pacey. PWP (1982). pp. 134. £7.95.

133. *Robert Bridges: A Critical Study of his Poetry, Masques and Plays*, by Iqbal Hasan. Printwell, Lekhraj Nagar, Aligarh. pp. x + 172. Rs 75.

134. *The Letters of Edward Thomas to Jesse Berridge*, ed. by Anthony Berridge. Enitharmon. pp. 97. £8.50.

135. *MacDiarmid the Terrible Crystal*, by Alan Bold. RKP. pp. xix + 252. £9.95.

and cultural preconceptions and thus renew the cultural tradition. This discussion forms the centre of the book but there is a full consideration of the late work, making this a helpful guide to a writer still undervalued, at least in England. Ruth McQuillan's 'The Complete MacDiarmid' (*SSL*) is an extended review of the 1978 edition of the *Complete Poems* which deals particularly with the history of their composition and publication. It is hoped that Catherine Kerrigan's *Whaur Extremes Meet: The Poetry of Hugh MacDiarmid 1920–1934* (JT) will be available for review next volume.

James B. Caird's 'Robert Garioch – A Personal Appreciation' (*ScLJ*) is a sensitive memorial essay, written after Garioch's death in 1982.

In *W. H. Auden: The Critical Heritage*¹³⁶ John Haffenden gathers a selection of the first reviews and essays concerning the volumes of poetry published by Auden between 1930 and 1976. This is a valuable sourcebook with an extensive descriptive introduction. In a final section on 'Posthumous Standing and Longer Studies', Haffenden comments that 'no book has yet satisfactorily treated the whole span'. This Edward Callan attempts to do in *Auden: A Carnival of Intellect*¹³⁷. Arranged so that to some extent it forms a commentary on *Collected Poems*, the book pays particular attention to longer works but includes discussion of a number of shorter poems which represent stages in Auden's development. This is a helpful study which makes deft use of biographical information as a background to critical discussion. In 'Auden's "Bucolics" and the Equivocal Uses of Landscape' (*DUJ*) Michael North starts by comparing the 'Bucolics' with Hardy's 'Wessex Heights' and moves to a detailed discussion of ambiguities in the use of mountain, island, and water imagery. Edward Neill's 'Modernism and Englishness: Reflections on Auden and Larkin' (*E&S*) argues that 'though in Auden we often have a sense of a naughty, even gleeful' flouting of what he takes to be modernist precept and example, Larkin seems at first sight to offer a much more deliberate 'programme of dismantling and demolition of modernist assumptions and procedures'. But Larkin's poems are more ambivalent and sensitive to modern thought and experience than his own account of his intentions would suggest.

Robyn Marsack's *The Cave of Making. The Poetry of Louis MacNeice*¹³⁸ is an unassuming but attractive study. Marsack follows MacNeice's career chronologically, making clear the connections between his life and poetry, and plotting the changes in his work clearly. Good use is made of the draft material available in manuscripts and such key events as the visit to India in 1947 are well treated. MacNeice is seen above all as a 'maker', a professional, with a command of technique that is always impressive. But equally striking 'was his sensuous apprehension, which gave everyday objects and events an unsuspected resonance, combined with irony and a knowledge of the bleaker patches of life'.

P. Cheney's 'C. D. Lewis's Translation of Virgil's *Aeneid*: A "Living Contemporary Language"' (*CLS*) sees Lewis's translation as a post-war phenomenon, an attempt to interpret Virgil for an audience with recent experience of war.

136. *W. H. Auden: The Critical Heritage*, ed. by John Haffenden. RKP. pp. xviii + 535. £19.95.

137. *Auden: A Carnival of Intellect*, by Edward Callan. OUP. pp. xii + 299. £12.50.

138. *The Cave of Making. The Poetry of Louis MacNeice*, by Robyn Marsack. Clarendon (1982). pp. 170. £12.50.

Turning to Dylan Thomas, George P. Weick's 'When Once the Twilight Locks No Longer' (*Expl*) interprets the first stanza of the poem as presenting 'the figurative "birth" of consciousness at that point in the individual's life when he becomes an intellectually active "explorer" of the outer world'.

Ted Hughes: A Bibliography by Keith Sagar and Stephen Tabor¹³⁹ is an important work of reference. Some eight hundred items are recorded with full bibliographical details, including contributions to periodicals, translations, interviews, recordings, broadcasts, and even such ephemera as dust-wrappers, record sleeves, and programme notes. A final section lists books and articles about the poet. *The Achievement of Ted Hughes*, edited by Keith Sagar¹⁴⁰ brings together a significant collection of essays. It is divided into three sections. The first discusses aspects of Hughes's background and the context of his work. Here Sagar himself contributes 'Hughes and Landscape' (taking as his starting point the provocative assertion that 'poetry is religious or it is nothing'); Seamus Heaney is concerned with Hughes's use of 'the northern deposits', the pagan Anglo-Saxon and Norse elements of English; Michael Parker assesses Hughes's relationship to poets of Eastern Europe, especially Vasko Popa; Michael Sweeting writes on Hughes and Shamanism. A second section offers explication and evaluation of major works, with particular emphasis on the mythology of *Wodwo*, *Crow*, and *Cave Birds*, while a third prints a selection of uncollected and unpublished poems by Hughes, made on grounds of 'intrinsic interest, quality and power, interest in terms of Hughes' development, both in technique and vision, and relevance to the essays in this book'. Altogether this is an important collection, indispensable to anyone seriously interested in Hughes's work.

'Ted Hughes: The Double Voice' (*ConL*) by Margaret Dickie is a wide-ranging examination which argues that up to *Crow* Hughes was insufficiently conscious of the conflict between the realistic and the surrealist aspects of his work, and that, although *Crow* reveals 'more clearly than ever before in Hughes' work' a creative self-consciousness, there is a continuing failure to work out 'the connections between the daily and the eternal, the real and the mythical, the creative power he possesses and the spirit world that possesses him'. Keith Sagar and Stuart Hirschberg have argued in detail Hughes's indebtedness to aspects of the White Goddess myth in *Gaudete*. In 'Ted Hughes, the feminine, and *Gaudete*' (*CQ*) Edward Larrissy develops the implications of this by tracing Hughes's attitude to women through his work and contrasting *Gaudete* with *The Hawk in the Rain* and *Crow*.

Patrick Taylor-Martin's *John Betjeman: His Life and Work*¹⁴¹ is an entertaining book which takes its stand on the idea that Betjeman, once an eccentric, is to be seen as part of the vanguard in an age when 'we are all reactionaries' spurred by cultural nostalgia. Taylor-Martin argues that Betjeman's final reputation rests on his serious rather than his comic poems and he attends particularly to the work written in the decade between *Selected Poems* (1948) and *Collected Poems* (1958). The critical standard is generally

139. *Ted Hughes: A Bibliography*, by Keith Sagar and Stephen Tabor. Mansell. pp. xiv + 260. £21.50.

140. *The Achievement of Ted Hughes*, ed. by Keith Sagar. ManU. pp. 377. £27.50.

141. *John Betjeman: His Life and Work*, by Patrick Taylor-Martin. Allen Lane. pp. 192. £9.95.

indulgent, with a considerable reliance on the criterion of 'sincerity', though there are some astute comments on, for example, the 'emotional infantilism' of some of the love poems. There is a good concluding chapter on Betjeman's architectural writings and the prose, particularly his guide books.

*Charles Williams: Poet of Theology*¹⁴² by Glen Cavaliero is a sympathetic study of Williams's work and ideas which includes chapters on 'the Early Poetry' and 'The Arthurian Poems' and is particularly concerned to set them in the context of the writer's ideas.

Donald Davie and the Responsibilities of Literature, edited by George Dekker¹⁴³ is a collection of essays discussing Davie both as critic and poet. There are important contributions on the poetry by Harvey Oxenhorn who considers 'Donald Davie and the American Poetry Workshop', Howard Erskine-Hill whose 'Two Hundred Years Since: Davie, the Eighteenth Century and the Image of England' particularly praises 'Trevenen', Dana Gioia who re-evaluates *The Shires*, and Robert von Hallberg who writes on 'Donald Davie and "The Moral Shape of Politics"'.

In 'Creative Embarrassment in Philip Larkin's Dramatic Monologues' (*ArielE*) Geoffrey Harvey notes Larkin's concern to record what it is like to be living an ordinary life in contemporary English society and argues that 'embarrassment is a pervasive and powerful emotion in his poetry because it registers our moral sensibility operating at the point where social values impinge on our view of ourselves, a process which in a real sense helps to define and validate our humanity'. Carlanda Green's 'The Feminine Principle in Seamus Heaney's Poetry' (*ArielE*) traces through Heaney's work the influence of his interest in 'the cult of Nerthus, the fertility goddess of the bogs who was worshipped by the Germanic peoples of the Bronze and Iron ages'. The four volumes of Heaney's poetry are marked by a strong consciousness of the earthiness of life and the female principle that enunciates it. 'To lose touch with that principle is to lose the cohesion and order of the rituals which sustain life.' In 'A Map of Loss: the recent poetry of Peter Porter' (*CQ*) David Williams discusses especially poems which explore the psychology of bereavement. Finally, Randall Stiffler analyses 'The Annunciation of W. S. Merwin' (*Expl*), and Catherine A. Civello perceives a dialectical structure in 'Stevie Smith's *Not Waving But Drowning*' (*Expl*).

3. Prose Drama

The June issue of *MD* contains the very useful 'Modern Drama Studies: An Annual Bibliography' by Charles A. Carpenter. Of a total of eighty-three pages, four deal with general issues and twelve are exclusively allocated to the study of British and Irish theatre.

Students and scholars alike will welcome the re-issue in paperback of J. L. Styan's exceptionally useful, three-volume study of *Modern Drama in Theory and Practice*¹⁴⁴. The volumes focus, respectively, on 'Realism and

142. *Charles Williams: Poet of Theology*, by Glen Cavaliero. Macmillan. pp. ix + 199. £20.

143. *Donald Davie and the Responsibilities of Literature*, ed. by George Dekker. Carcanet. pp. 155. £9.95.

144. *Modern Drama in Theory and Practice*, by J. L. Styan. 3 vols. CUP. pp. xxxvi + 662. £14.85.

Naturalism', 'Symbolism, Surrealism and the Absurd', and on 'Expressionism and Epic Theatre'. The thematic subdivisions reflect Styan's traditionalist perception of the development of the modern theatre. But if his categories may be intellectually questioned, they are amply justified by their analytical usefulness. Styan occasionally slips on minor facts, but generally can be trusted for accuracy and judgement. Every single volume is generously illustrated and accompanied with a comprehensive 'Table of Events' and a full bibliography, arranged by author. The entries are up to date and further enhance the commendable thoroughness of this primer to modern drama, British and international.

The re-issue of *The Oxford Companion to the Theatre*¹⁴⁵ is timely, the more since this lavishly produced book has not been superseded by any of its more aggressive successors. It remains the standard quick reference guide and should be on every library shelf. The same cannot be said about Macmillan's paperback guide, *Twentieth-Century Drama*¹⁴⁶. The volume is competently introduced by Simon Trussler and offers 103 contributions by fifty-one different hands. The entries vary hugely in merit. Some are very poor – the entry on Christopher Fry for example – others, like Kimball King's notes on Lillian Hellman and Gerland Weales's on Tennessee Williams, are very good indeed. This volume might well be intended as a junior version of Garland's ambitious *DLB* collection on modern drama and other literature. It still constitutes a signal failure, partly for its curious omissions, partly for its attempt at overcomprehensiveness of material. The almost equal space allotted in each case to biography and bibliography detracts from both. The general study of modern drama is still tangibly in its infancy; hence the need for general guides of this nature is unlikely to disappear in the foreseeable future.

There could hardly be two more diverse figures than Harley Granville-Barker and Edward Gordon Craig. Born within five years of each other into Victorian England, Craig the son of Ellen Terry, and Barker rumoured to be the illegitimate off-spring of none other than Shaw, they straddle the theatrical scene of the late Victorian and Edwardian theatre. Both were actor-directors with a passion for Shakespeare. They provide the material for two very different studies now, one by Eric Salmon¹⁴⁷ and the other by Christopher Innes¹⁴⁸. Salmon's book on Barker is subtitled 'A Secret Life'. The book is beautifully produced with over thirty illustrations and a comprehensive index. In spite of its rather grand title, it is a largely descriptive account of Barker's career in and out of the theatre. The material is generally well researched, but too often the author throws discretion to the winds and indulges in reiterating meaningless glossy anecdotes; and occasionally his book becomes overderivative, as in the bland, almost casual treatment of 'Barker and Shakespeare'.

Such a charge could not be levelled against Christopher Innes's masterly book on Craig. In this almost wholly thematic study which is meticulously researched and richly illustrated from Craig's own notebooks, promptbooks,

145. *The Oxford Companion to the Theatre*, ed. by Phyllis Hartnoll. Fourth edn. OUP. pp. vii + 934. £20.

146. *Twentieth-Century Drama*, ed. by James Vinson, intro. by Simon Trussler. Great Writers Student Library 11. Macmillan. pp. 316. pb £5.95. See p. 387 below.

147. *Granville-Barker: A Secret Life*, by Eric Salmon. Heinemann. pp. xiii + 352. £15.

148. *Edward Gordon Craig*, by Christopher Innes. CUP. pp. xiv + 240. £20.

and contemporary theatre notices, Innes treats the reader to a veritable feast of theatre in action. This is certainly the best study yet of Craig in English and will establish itself as the standard reference work. In view of this Arnold Rood's glossy piece on Craig, 'School for the Art of the Theatre' (*ThR*), hardly deserves more than a mention.

The interest in the theatre as a medium has derived new impetus from modern semiotic studies. It is entirely right that yet another scholar addresses the art of communication in the theatre. In 'The Dog on the Stage: Theater as Phenomenon' (*NLH*) Bert O. States argues for the obvious, but not therefore wrong or contemptible message of the theatre's 'affective substantiality' being the 'carrier of meanings'. If States never quite gets there himself in his lively if at times chatty and diffuse piece it may be because his article is a re-adjusted version of a chapter in a book.

Of considerable interest for the student of modern English drama is number 2–3 of the Paris-based *EA*. This special issue, entitled 'Le Roman et le Théâtre en Grande-Bretagne 1970–1980' contains six full-length articles on the contemporary British theatrical scene, as well as including a four-page bibliography. The collection is briefly introduced by George Bas and opens with a provocative essay by Nicole Boireau on counter-utopias and obsessions with totalitarianism in recent English theatre. Individual contributions are discussed under separate author headings below.

Finally Karen Malpede's *Women in Theatre: Compassion and Hope* should be noted¹⁴⁹. This attractively produced volume of women writing on the theatre largely consists of brief excerpts from diaries or longer studies, ranging from Fanny Kemble (b. 1809) to the present day. The book's feminist slant does not detract from its genuine interest, as in Rosamond Gilder's excellent if somewhat sexually partisan essay on Hrotsvitha of Gandersheim (tenth century A.D.). The criterion of selection, however, purely on the basis of sex appears too often random. The study addresses the docile converted, but does not therefore totally lack credibility.

In 'Life and Love and Serjeant Musgrave: An Approach to Arden's Plays' (*MD*) Helena Forsas-Scott discusses 'plot-structure' as Arden's major claim to artistic communication. With varying success she then applies this to *Serjeant Musgrave's Dance* and relates the play to the Mummings' Plays.

If anyone should still suspect Alan Ayckbourn of being merely an entertainer and lightweight author of box office farces, Michael Billington's brilliant study¹⁵⁰ of him in Macmillan's Modern Dramatists venture will teach them otherwise. Billington's accomplished essay on the writer whom he once dubbed 'Scarborough's Ibsen' presents itself fully dressed in Billington's accustomed zest and elegance, and Billington eagerly and easily carries his reader through the best analysis so far of Ayckbourn in the theatre. He rightly insists on, and successfully demonstrates, the contemporary relevance of Ayckbourn's obsessive concerns with social and emotional rituals such as marriage, in the face of fashionable hostility to Ayckbourn's work at present and the alleged limitations of his favourite mode, farce.

149. *Women in Theatre: Compassion and Hope*, by Karen Malpede. DBP. pp. xvi + 281. \$19.95.

150. *Alan Ayckbourn*, by Michael Billington. Macmillan Modern Dramatists. Macmillan. pp. ix + 183. £3.95.

A playing down of farce in Ayckbourn's work distinguishes both pieces on him in number 3 of *MD*. Elmer M. Blistein's article, 'Alan Ayckbourn: Few Jokes, Much Comedy' is really an essay on *The Norman Conquests* and argues convincingly that Ayckbourn's plays are comic without being one-liners. Rather the comedy is generated from the interaction between form, timing, sets, props, in other words, scenic structure and its trappings. In a competent, but not exciting, article, 'The Serious Side of Alan Ayckbourn', Malcolm Page focuses on the three serious plays from 1974 to 1978, and acclaims them as true Ayckbourn.

The Beckett industry steadily plods on. Charles R. Lyons contributes the volume on Beckett¹⁵¹ to Macmillan's series of Modern Dramatists. His study is a model of lucid, if rather overpatterned, scholarship, married to a genuine response to the plays in the theatre. Old acquaintances covered, one might have assumed, almost exhaustively in the last twenty years loom as large as ever: *Waiting for Godot*, *Endgame*, and *Krapp's Last Tape*. Lyons does not offer radically new readings. Rather he wisely and patiently re-assesses the plays' structures, contents, and impact on subsequent theatre and of course reflects on their place in Beckett's own work. His commentaries on the final stages to date of the Beckett *oeuvre*, *Rockaby* and *Ohio Impromptu*, are particularly valuable.

The spring issue of *MFS* is a Samuel Beckett number. It contains eight articles on Beckett and an indispensable nineteen-page 'Beckett Bibliography: New Works 1976–1982'. S. E. Gontarski in 'The Intent of Undoing in Samuel Beckett's Art' writes clearly on the cryptic subtexts of Beckett's use of a compromise aesthetic. In 'Samuel Beckett's Art and Craft: A Reading of "Enough"' Paul Lawley uses 'Enough' to explore Beckett's attitude towards creative and formal existential implications, and in 'Beckett's Verbal Slapstick' Frederick N. Smith studies the lexical field of Beckett's novel in a good and sound essay. Hugh Culik in 'The Place of *Watt* in Beckett's Development' views that work as marking a crucial transition between Beckett's early fiction and his greatest, while Roch C. Smith in 'Naming the M/Instant: Beckett's Trilogy and the Failure of Narrative' writes in detail on *Molloy*, *Malone Dies*, and *The Unnamable*. *Molloy* is explored further in Thomas J. Cousineau's 'Molloy and the Paternal Metaphor', and Enoch Brater offers a complex and closely argued analysis of 'Mis-takes, Mathematical and Otherwise, in *The Lost Ones*'. The final piece is by David Read, 'Beckett's Search for Unseeable and Unmakeable: *Company* and *Ill Seen Ill Said*'. Read detects a 'new vitality' in these last recently published works.

MD offers five short essays on Beckett, some by the same hands as above. Lawley opens on *Not I* (1972) and its semiological multiplicity, Gontarski studies 'The Anatomy of Beckett's *Eh Joe*', while William B. Worthen writes illuminatingly on Beckett's actor in working through a roll call of familiar names such as *Endgame* and *Not I*. R. Thomas Simone offers a commentary on Beckett's *Footfalls*. This piece distinguishes itself by its clarity, and its enthusiasm goes some way to proving its case, namely that *Footfalls* might deserve a place next to *Godot* and *Endgame*. Judith G. Miller comes last with a

151. *Samuel Beckett*, by Charles R. Lyons. Macmillan Modern Dramatists. Macmillan. pp. viii + 199. £3.95.

brief scrutiny of farce and triangular trysts in Beckett, Eugene Labiche, and Roger Vitrac. Finally *NRF* carries an extended review article of recent Beckett productions such as *Impromptu Ohio* and *Catastrophe*, entitled 'L'automne avec Beckett'.

Edward Bond is the subject of a very searching essay by George Bas (*EA*). With particular reference to *The Fool* (1975) Bas studies Bond as a 'visionary moralist'. While one readily respects Bas's scholarship, his considered opinion, that Bond almost rises to Shakespearean proportions at times, needs to be heavily qualified. This very scholarly piece suffers chronically from critical overerudition. Equally uncritical of Bond and equally well researched is Philip Roberts's 'Edward Bond's *Summer*: "a voice from the working class"' (*MD*). Roberts studies Bond's play as a process, by using the manuscript notebooks for a five-point analysis. The final goal of his argument is to show that Bond's plays are generated from a poetic image rather than from the need to sway an audience didactically. If Roberts fails perhaps to convince us totally, his argument nevertheless is not easily refuted.

Howard Brenton's theatre, according to Michelle Bouin-Naudin (*EA*), is beyond good and evil, and she rightly challenges the status of Brenton's theatre as a theatre of revolt. In her approach, however, she is rather more passive than her excellent grasp of the issue ought to justify.

In 'Farce and Michael Frayn' (*MD*) Katharine Worth considers Frayn's hugely successful play *Noises Off* in some detail, and concludes with a panegyric to the ability of a genuinely inspired farce to catch lifelikeness and command audience responses.

The television theatre of David Mercer after 1968 is carefully analysed by Raymond Prost in 'Marxism and schizophrenia' (*EA*). Partly because of the Prague Spring, Prost views Mercer's theatre as a disillusioned political theatre.

James Simmons contributes the volume on Sean O'Casey¹⁵² to the Macmillan Modern Dramatists series. His lively and provocative study will not please the million, for it steadily demythologizes and deromanticizes Ireland and the heroes of her drama, notably Yeats, Synge, and of course O'Casey. As a tonic Simmons's study is welcome. Ultimately, however, it falls down on the levels of style and theatrical awareness.

In 'The Elephant Man as Dramatic Parable' (*MD*) Janet L. Larson writes stirringly and at length on Bernard Pomerance's play about John Merrick, the monstrously deformed 'freak' who became the darling of Victorian society, for a while. Larson's essay is largely concerned with the New York production of the play.

The revival of interest in Shaw continues. Arthur Ganz's Macmillan Modern Dramatists volume¹⁵³ is the longest in the series so far and offers rewarding discussions of Shaw's work by a leading authority. Ganz's approach is rigorously thematic and thereby side-steps the more tendentious opinions always inherent in the popular, more biographical, readings. Students will find this a very useful book for its restrained scholarship and its thoroughly documented factual account of Shaw's work.

152. *Sean O'Casey*, by James Simmons. Macmillan Modern Dramatists. Macmillan. pp. ix + 187. £3.95.

153. *George Bernard Shaw*, by Arthur Ganz. Macmillan Modern Dramatists. Macmillan. pp. ix + 227. £3.95.

The third volume of *ABSS* is entitled 'Shaw's Plays in Performance'. The volume is elegantly introduced by the editor Daniel Leary who in his essay studies 'engagement/alienation'. The articles collected here range from detailed discussions of single plays to more general topics such as Ann Casson's article 'On Speaking Shaw'. Particularly enjoyable are Vivian Elliot's piece on the Malvern Festival and the fruitful co-operation on it between Shaw and Sir Barry Jackson; and an interview with Lillah McCarthy, formerly Mrs Granville Barker, on how Shaw produced his plays. The remainder of the volume includes Gladys M. Crane on *Mrs Warren's Profession*, T. F. Evans on *Man and Superman*, and Charles A. Berst on Shaw's theatrical settings and props.

MD carries two pieces on Shaw. Rosanne G. Potter, in 'The Rhetoric of a Shavian Exposition', subjects the first act of *Major Barbara* to a very close study to prove its tight and systematic structure. Barbara B. Brown, in 'Bernard Shaw's "Unreasonable Man"', wastes time and space on equivocations about unreasonable man and superman.

Synge is the subject of an excellent and lively piece by Edward Hirsch (*MD*), whose particular focus is the stage history of *The Playboy of the Western World* from its original hostile reception in 1907 to the present day.

In *Tom Stoppard*¹⁵⁴ in the Macmillan series Thomas R. Whitaker gives us a very level-headed study of this most nimble playwright. Whitaker proceeds chronologically, but never bores his reader because of his ability to cross-reference wider themes with a play-by-play approach. Several of his close studies are outstanding, particularly the pages on *Rosencrantz and Guildenstern are Dead* and on *Jumpers*. The book is a welcome contribution to the still rather sparse secondary material on Stoppard. One wishes Whitaker had said more about Stoppard's language, but that is a minor cavil ultimately.

The outstanding contribution to Stoppard studies in the year is Bernard Brugière's essay on Stoppard's transition from parody to an aesthetic of duplication (*EA*). Brugière's focus is on *Travesties* and its various subtexts, especially of course *The Importance of Being Earnest*. The piece perfectly integrates astute critical intelligence and lucid writing. *Travesties* is also the subject of a restrained and rather basic piece by David K. Rod in *MD*. This is followed by an interesting and well-documented 'synopsis' by Phyllis Ruskin and John H. Lutterbie of Stoppard's stay for two weeks in October 1981 at the San Diego State University, talking to, and writing with, students. Finally, in 'Comedy of Ambush: Tom Stoppard's *The Real Thing*' (*MD*), Hersh Zeifman elegantly and teasingly engages Stoppard's epistemology of wit. This is an outstanding piece. It might have been more critical of the very genuine shortcomings of Stoppard's language at times.

Arnold Wesker is the focus of an elegant if rather tame essay by Marie-Claire Pasquier (*EA*). Pasquier's particular interest resides in the study of innocence and experience in Wesker's works from 1974 to 1981. She is overconfident in being quite so valedictory about Wesker. But this is a very exciting piece.

154. *Tom Stoppard*, by Thomas R. Whitaker. Macmillan Modern Dramatists. Macmillan. pp. ix + 177. £3.95.

Katharine Worth's study of Oscar Wilde¹⁵⁵ in the Macmillan Modern Dramatists series offers a tough-minded and sustained argument for a re-assessment of Wilde's theatre as 'a campaign of an Ibsenite kind'. Worth quite rightly challenges modern complacent versions of Wilde by referring extensively to the prose and to Wilde's 'revolutionary start' with *Vera, Or The Nihilists*. Her book is authoritative and serves as a timely reminder that Oscar Wilde, dandy, aesthete, and *poseur* was a great writer whose irony was always defensive and whose work, though formally farce, was never heartless.

Finally, in a neatly written and judiciously sceptical essay in *ThR* Rodney Shewan analyses fact and conjectures in Oscar Wilde's *A Wife's Tragedy*.

155. *Oscar Wilde*, by Katharine Worth. Macmillan Modern Dramatists. Macmillan. pp. viii + 199. £3.95.

American Literature to 1900

JOHN B. VICKERY

The author of this chapter is indebted to two research assistants for aid of a significant order in preparing the following materials: Dr Patrick Whiteley, now of the University of California, Santa Barbara, and Thomas Giannotti of the University of California, Riverside. Research funds were made available by the University of California, Riverside, Senate Committee on Research.

1. General

Bibliographies of current articles are published quarterly in *AL* and annually in *PMLA* and in the summer supplement of *AQ*. This year Elinor Hughes Partridge has edited *American Prose and Criticism, 1820–1900*¹, which completes the historical coverage of the general subject begun by earlier volumes. It is a bibliographical tool consisting of listings of general guides including literary histories and anthologies as well as primary works in various non-fictional prose forms ranging from literary criticism of the period to travel works and writings in religion, philosophy, and science. A final section is devoted to individual authors arranged alphabetically and including creative as well as more discursive writers. This last section is much less useful than the others because of space limitations which reduce the number of items included. As a whole, the volume will be most useful to teachers and students rather than research scholars. Annotations of varying degrees of helpfulness accompany most entries. Bibliographical updating of a more limited scope is provided by James Stronks's 'Supplements to the Standard Bibliographies of Ade, Bierce, Crane, Frederic, Fuller, Garland, Norris, and Twain' (*ALR*), which are formatted as addenda to the original bibliographies. In his 'American Drama: A Bibliographical Essay' (*ASInt*) Charles A. Carpenter tirelessly records noteworthy works in the field.

Can one write a history of American literature in two hundred pages? No. Can one arouse or encourage an interest in the patterns, recurrences, and individual achievements of American literature in the same compass? The answer is yes and is to be found in Marshall Walker's volume in the Macmillan History of Literature². An initial chapter establishes the terms of the tradition which is basically a binary one, faintly Toynbeeian, of challenge and response

1. *American Prose and Criticism, 1820–1900*, ed. by Elinor Hughes Partridge. English Information Guide Series 39. Gale. pp. xv + 506. \$58.

2. *The Literature of the United States of America*, by Marshall Walker. Macmillan History of Literature. Macmillan. pp. xii + 230. hb £14, pb £3.95.

compounded of past and future, Edenic dream and Orwellian future, unlimited spatial frontiers and private interior bondages. Walker then follows essentially a historical lineage from colonial times to renaissance, realism, and modernism before concluding with the contemporary scene glimpsed selectively. If lines of historical argument are eschewed in favour of palimpsests of specificity, there are still enough general configurations to lead the uninitiated into a greater interest in the subject. Here, Walker's ability to see patterns of recurrence extending from past to present and from high to low cultures and to present these in succinct specificity immeasurably enhance the value of this book for newcomers to American literature.

*American Fiction: New Readings*³ is a collection of essays on individual writers from James Fenimore Cooper to Norman Mailer. The avowed intention is to introduce readers to these novelists and to throw a new perspective on them for those already familiar with their writings. The latter is the more completely though controversially realized. Thus, Charles Swann argues that Cooper in 'The Leatherstocking Novels' is relentlessly involved with history and political justice and that to see *The Deerslayer* as a move towards myth, atemporality, and initiation is a critical mistake. Allan Gardner Smith suggests rather interestingly though briefly that Edgar Allan Poe's interest in the theme of the human will was a response both to thinkers of his time and to his own concern with articulating forbidden desires in disguised form. Other critics see Melville as a post-structuralist; Twain as haunted by ambivalences towards past and present, romance and realism; and Henry James as a dematerializer of society in accord with the formalist commodity logic that directs it. Of the essays devoted to twentieth-century writers, the most interesting is A. Robert Lee's persistent and prolix effort to show that Richard Wright was more than a naturalist and that his significance far exceeds any of the critical assessments so far afforded him. Jean Radford also shows a keen sense of precisely how Norman Mailer can be an extremely important American writer without ever having written an unalloyedly successful novel.

Louis D. Rubin Jr authoritatively reviews a development to which his own contributions have been crucial in 'Scholarship in Southern Literature: Its History and Recent Developments' (*ASInt*). He includes a valuable checklist of criticism since 1967 as well as delineating the field's origin in the nineteenth century. More speculative in character is a collection of essays entitled *Southern Literature in Transition: Heritage and Promise*⁴. The product of a 1980 Memphis State University symposium, the volume debates the existence, nature, and continuity of Southern literary and cultural identity in Part I. In Part II these issues together with attitudes towards home, region, and conventions are explored in individual writers from Kate Chopin to William Faulkner. The general thrust, however, is to characterize the regional literary ambience and achievement. Thus, Cleanth Brooks predictably thinks the region as it was fostered the particular vision of Southern writers and this is now endangered. In contrast, Elizabeth Hardwick thinks the connection between region and writers is largely accidental and far from predictable. A

3. *American Fiction: New Readings*, ed. by Richard Gray. Vision/B&N. pp. 240. £14.95.

4. *Southern Literature in Transition: Heritage and Promise*, ed. by Philip Castille and William Osborne. MSU. pp. xxiv + 175. \$19.95.

pervasive finding in the examination of individual writers is their ambivalences towards their culture and their subjects. They make major efforts to resist cultural pressures and stereotypes while striving to engage universal issues.

A more sustained and focused treatment of a related subject is to be found in Fred Hobson's *Tell About the South*⁵ whose subtitle suggests the theme – 'The Southern Rage to Explain'. At the same time, he is at pains to make clear that his concern is not with the entirety of this impulse but only with those individuals who go beyond professional interest or intellectual curiosity to highly personal expressions of their feelings about the South and its situation. From its beginnings in antebellum days, Hobson finds passionate defenders and equally passionate critics, men like Edmund Ruffin who wished to preserve the South and also those like Hinton Rowan Helper who wished to reshape it. What links both the apologists or school of remembrance and the critics or school of shame and guilt is the shared need amounting almost to a compulsion to write about their perceptions of, feelings about, and concerns over the region. Figures treated, in addition to those already mentioned, include Robert Lewis Dabney, Thomas Nelson Page, Donald Davidson, Richard M. Weaver, George Washington Cable, Wilbur J. Cash, and James McBride Dabbs. Recognizing as he does that the authorial impulses here are personal as well as philosophical, cultural as well as political, and religious as well as racial, Hobson is careful to set each writer's views in a multilayered context. Though the volume will be of interest in the main to historians, it nevertheless provides an oblique but penetrating perspective from which to view Southern literary writers, particularly William Faulkner, Allen Tate, and Robert Penn Warren.

It is appropriate that the book with the most attractive dust-jacket of the year should be about visual impressions. *Anglo-American Landscapes*⁶ by Christopher Mulvey studies nineteenth-century English and American travel literature with a view to revealing the first impressions that nationals of both countries received on visiting the other. Mulvey is interested not in social history nor documentary evidence but in imaginative statement and the personalities of those recording the impressions. The great strengths of this book are its author's wide reading, engaging and apposite style, and his ability to adduce at least quasi-generic traits for both sets of travel writers. Another unifying feature is Mulvey's capacity to locate geographical centralities that spoke most powerfully to the sensibilities of the very heterogeneous set of travellers whom he considers. In a glancing but penetrating fashion, *Anglo-American Landscapes* affords scholars of literature, history, and culture many insights stimulating to their own areas of interest.

In his *American Literature and Social Change*⁷ Michael Spindler applies a rather simple Marxian grid – base and superstructure, production and consumption phases of capitalism – and a Riesman-influenced social psychology to writers of the late nineteenth and twentieth centuries. The

5. *Tell About the South: The Southern Rage to Explain*, by Fred Hobson. LSU. pp. xii + 381. \$12.95.

6. *Anglo-American Landscapes: A Study of Nineteenth-Century Anglo-American Travel Literature*, by Christopher Mulvey. CUP. pp. xv + 293; illus. £15, \$27.50.

7. *American Literature and Social Change: William Dean Howells to Arthur Miller*, by Michael Spindler. IndU. pp. viii + 231. \$18.50.

central topics dwelt upon – the rise of the entrepreneur, the industrial poor, the growing gap between the classes, the emergence of a hedonistic middle class, and the dead-end of a consumer-driven economy and society – as well as the literary treatments of them, both suggest that Spindler is largely satisfied to engage in something akin to content analysis. Writers such as William Dean Howells, Frank Norris, Theodore Dreiser, Upton Sinclair, F. Scott Fitzgerald, Sinclair Lewis, John Dos Passos, and Arthur Miller are found to be enmeshed in the ideology of production or consumption even when they are critical of it. None achieve the pure, unfettered analytic understanding of the nature of capitalism and its phases available to the sociopolitical critic. That he too may be enmeshed in a different but equally constricting ideology apparently does not occur to Spindler. Apart from the superstructure of social change delineated, the base or texts seem strangely unaltered by the analyses to which they are subjected, though some are cast in sharper relief than hitherto by the social and economic context in which they are placed.

Another work with a social focus is *The Businessman in American Literature*⁸. Emily Stipes Watts is at pains to refute the commonly held notion that American writers only began to be antipathetic to the businessman after the Civil War. In fact, she argues, they were critical from the outset. The Puritan tradition celebrated a work ethic but also decried the materialistic impulse of the businessman. Those of the era of Independence were alienated from the economic system because they saw their life of the mind at odds with mercantile impulses, they found no economic support in capitalistic society, and because they found economic self-interest – which they identified with the businessman – untrustworthy as a guiding principle. The conjunction of the Yankee Peddler and the English Rogue as character types conspired to render a positive characterization impossible. With the post-Civil-War period, this trend deepened into a full-scale literary depiction of villainy which continued into the early twentieth century as literary derivations of the Robber Barons became paramount. Ironically enough, only in the 1930s with such unlikely instances as Gertrude Stein and e. e. cummings were the businessman and capitalism subjected to any kind of reconsideration and an attendant entertaining of their merits. In the subsequent era of post-1945, the debate continues, she finds, though now with writers such as Ken Kesey and Stanley Elkin casting the businessman in a positive, even heroic, light. Though the analyses stick closely to the narrative surfaces and rarely probe the texts intensively, the general line of argument *qua* thesis suggests a greater consistency among American writers than has hitherto been thought. Ideally, one would want an extended consideration as to whether one can talk meaningfully, and if so under what limitations, about such a character type in such a unilateral fashion and with such a general disregard for the inherent social dynamics differentiating, say, the businessman from the trades person and so on.

Lest one think all American literature is wedded to social concerns, one can turn to *The Haunted Dusk*⁹. In default of a study of American supernatural

8. *The Businessman in American Literature*, by Emily Stipes Watts. UGeo (1982). pp. x + 178. \$17.50.

9. *The Haunted Dusk: American Supernatural Fiction, 1820–1920*, ed. by Howard Kerr, John W. Crowley, and Charles L. Crow. UGeo. pp. 230. \$20.

fiction by a single author, this collection of essays will have to serve as the informed consideration of the subject. As the essays variously make clear, the genre originated in Gothicism and the nineteenth century's preoccupation with the competing claims of religion and science and the radically changing responses to death. Supernatural fiction allowed the American writer to entertain the reality of the numinous while retaining a sceptical perplexity concerning its existence. G. R. Thompson firmly establishes Washington Irving's claim as pioneer of the ghost story. Other critics, including Jay Martin, plumb such subjects as the images and surrogates of death in Edgar Allan Poe, the use of philanthropy and the occult in Nathaniel Hawthorne and Herman Melville, the rendering of haunted imaginations in Henry James, Mark Twain, and Edward Bellamy, and Jack London's escape from and hesitations before spiritualism. As the century proceeded, the genre ever-increasingly was drawn to dynamic psychology and then to psychoanalysis for its intellectual shaping influences with a resultant shift away from the supernatural tale *per se* into either surreal fiction or the psychoanalytic case history. The progression was from Romantic ambiguity to medical/scientific or pseudo-scientific explanation to explicitly psychological meditation and exploration.

*A Portrait of the Artist as a Young Woman*¹⁰ by Linda Huf is an unpretentious treatment of the figure of the female artist in six American novels by women authors dating from the mid nineteenth century to the present. Writers considered include Ruth Hall, Elizabeth Stuart Phelps, Kate Chopin, Willa Cather, and Sylvia Plath. Their renderings of the woman's artist novel are set in a context of five variables or ways in which it differs from the similar products of male authors: protagonist's traits, nature of protagonist's conflict with self, presence of a sexually conventional female foil, lack of a Muse-figure among the characters, and a more intensive and pervasive radicalism. While some of these traits, such as the last, seem unsustainable in critical argument, the majority are clearly shown to affect materially the shape, texture, and thrust of the works in question and to reflect the drives as well as hesitations of their authors as gender-determined personalities. None of the works are exhausted by the criticism provided, but within the perspective elected, they are treated shrewdly as part of a pervasive social and historical condition which is still evolving. Whether complete satisfaction can be assured for either artist or gender is dubious, but at some point the generic resemblances between artist figures regardless of gender will doubtless begin to emerge as part of a more generous recovery of a larger tradition and problem – the struggle to be an artist in a post-Renaissance, industrial world and the nature of being human.

*The Nightingale's Burden*¹¹ by Cheryl Walker is both more sustainedly scholarly and more avowedly feminist in its treatment of women poets and American culture before 1900. She attempts to identify both a tradition within which many of the poets were working and also variants of it. The latter is largely found in the twentieth century, but the tradition itself is shown to be a recurring phenomenon and shaping force on its variants. Professor Walker is

10. *A Portrait of the Artist as a Young Woman: The Writer as Heroine in American Literature*, by Linda Huf. Ungar. pp. 192. \$13.50.

11. *The Nightingale's Burden: Women Poets and American Culture before 1900*, by Cheryl Walker. IndU. pp. xvi + 189. hb \$22.50, £13.50, pb \$8.95, £5.37.

under no illusions about the ultimate quality of much of the verse she examines. Nevertheless, her cultural and gender interests are well served for precisely this reason in that she is able to show in a quite interesting manner how the society impinged on the talented and talentless alike. Anne Bradstreet is seen as the originator of the ambivalence towards the power structure but also as a powerful and persistent voice whose greatest claim may be the achievement measured against the obstacles. Two succeeding chapters address the general figure of the nineteenth-century female poet and her recognized role in society, the second by providing a composite biography of seven such women (Maria Brooks, Lucretia Davidson, Lydia Sigourney, Frances Osgood, Elizabeth Oakes-Smith, Lucy Larcom, and Frances Harper). Then Helen Hunt Jackson and Emily Dickinson are paired as instances of the traditional and radical female creative sensibility, an approach that cannot help but diminish the social achievements of the former. A chapter on Ella Wheeler Wilcox, Lizette Woodworth Reese, and Louise Guiney probes representative instances of the tradition in full flower while a concluding chapter suggestively indicates how the early years of the twentieth century revealed many of the same traits of pessimism, ambivalence concerning power, disillusionment, and renunciation. If the history occasionally appears patchy and incomplete, the criticism is usually sensitive and just. Walker's identification of certain motifs and types such as the sanctuary poem, the forbidden-lover poem, the free-bird poem, and the power fantasy in particular is very much worth following up.

In a tautly-argued volume, Josephine Donovan's *New England Local Color Literature*¹² sees its subject as not only part of the general growth of nineteenth-century realism but as a counter-tradition to the sentimental domestic convention dominating American women's writing through much of the century. These writers, including Harriet Beecher Stowe and Sarah Orne Jewett as well as less distinguished figures, were, it is argued, noteworthy for producing a fictional rural realm existing on the margins of patriarchal society which gave rise to strong, free women. Early chapters sketch the sources, traditions, and support systems. Then, the writers selected (Annie Adams Fields, Stowe, Jewett, Rose Terry Cooke, Elizabeth Stuart Phelps, and Mary E. Wilkins) are examined in turn and their historical progression seen as delineating a move away from a regard for female activities and pursuits and towards a favouring of what Donovan calls 'androcentric cultural institutions'. The historical rescue mission is certainly to be welcomed, but the claim that all of these writers save Elizabeth Stuart Phelps produced 'masterpieces by any standard of judgement' is problematic at best.

Beongcheon Yu's *The Great Circle*¹³ sets out to trace the relations between American writers from Ralph Waldo Emerson to Gary Snyder and Oriental thought, culture, and literature. He argues that these relations are not a matter of cult or fashion but rather a part of the Western writer's quest for wholeness and the discovery of self-knowledge. This is an informative rather than a critically original volume. Thus, the most interesting parts are those devoted to

12. *New England Local Color Literature: A Women's Tradition*, by Josephine Donovan. Ungar. pp. 151. \$12.95.

13. *The Great Circle: American Writers and the Orient*, by Beongcheon Yu. WSU. pp. 266. \$22.95.

lesser-known figures such as Edward Morse, Henry Adams, Lafcadio Hearn, Percival Lowell, Ernest Fenollosa, and Irving Babbitt. Here, Professor Yu affords succinct and informed appraisals of their contributions to American understanding of China, Japan, and to much lesser degree, India. Among modern writers, he dwells on Eugene O'Neill, T. S. Eliot, Ezra Pound, and the Beats. His approach is to consider seriatim their references to various aspects of the Orient and its culture and then, frequently overgenerously, to assess its influence in shaping archaic, traditional, and spiritual attitudes of American writers. While one might wish for more venturesome criticism, one is also grateful for having so much information drawn together in a clear narrative with a sufficiency of detail as to make it an indispensable starting point for future explorations.

Jerome Griswold's 'Early American Children's Literature: A Bibliographic Primer' (*EAL*) lists the principal bibliographies and major primary works for those with scholarly interests in the field. In 'Discovering the Literature of British America' (*EAL*) William C. Spengemann sounds a clarion call to scholars of early American literature to cast off the retrospectivism through which the field has been viewed as a prelude to the masterworks of the American Renaissance and to redefine the subject 'as the literature of British America – writings in English before 1765 by persons who had been to the New World'. Following up his apologetics with practical suggestions, Spengemann uses his own recent seminars as a model for the sort of regimen needed to train students in the field. Of a related vein is Carl R. Kropf's 'The Nationalistic Criticism of Early American Literature' (*EAL*). He concurs with Spengemann and urges a return to the eclecticism that had been a tradition in the field, one that was aware of the American experience and the way it was modified and expressed through inherited British literary traditions.

2. Individual Authors

Jeffrey A. Hammond writes on 'The Bridge in Redemptive Time: John Cotton and the Canticles Controversy' (*NEQ*). He compares the 1642 version of Cotton's commentary, with its emphasis on the historical and eschatological implications for the New England wilderness errand, on the Canticles with his more traditional and meditative 1655 version. The aim is to establish Cotton's contribution to and central position in the exegetical controversy of the time. In 'Purpose and Design in Joshua Scottow's *Narrative*' (*EAL*) Dennis Powers explains and exonerates the absence of causal narrative in Scottow's history of the founding of the Massachusetts Colony (1694) by arguing that the author organized his material in contrasting pairs and employed figurative language to heighten a contrast between a morally vital generation and the morally dormant one of the present. 'Peasants and Parsons: John Wise's *Churches Quarrel Espoused*' (*EAL*) relocates the appeal and effect of the 1713 treatise. They are due to the work's stemming from both 'the educated liberal literacy of polite reform' and 'the whole rustic intellectual and ceremonial culture' of the rural peasants and country parsons. In a rare essay in generic theory, '“God's Well-Trodden Foot-Paths”: Puritan Preaching and Sermon Form' (*TSLL*), Edward H. Davidson anatomizes the Puritan sermon according to its 'subjective mode' consisting of 'the relation of the minister to his audience' and according to its 'temporal mode' of relation to biblical and exegetical tradition.

The development of tragic vision in Beverley's *The History and Present State of Virginia* is the subject of Judy Jo Small's article, 'Robert Beverley and the New World Garden' (*AL*), which claims for the work a resolution of the 'dialectic of innocence and experience in terms of the paradise myth' that is the equivalent of the achievements of nineteenth-century fiction.

William J. Scheick's note, 'Edward Taylor's Optics' (*AL*), alerts us to the fact that two different optical theories inform the *Preparatory Meditations*. A source study of the same work is to be found in Joan Del Fattore's 'John Webster's *Metallographia*: A Source for the Alchemical Imagery in the *Preparatory Meditations*' (*EAL*). She traces two repeated images in several of Taylor's *Meditations* to Webster's alchemical text (1671), a printed copy of which was in Taylor's library together with a 115-page manuscript copy in Taylor's hand. David Watter offers an important reading of a portion of Cotton Mather's *Magnalia* in his 'The Spectral Identity of Sir William Phips' (*EAL*). He sees Mather's biography as using 'necromantic' rhetorical methods to graft a patriotic definition of visible sainthood onto a traditional Christian one. In 'Syllabical Idolatry: Benjamin Colman's Rhetoric of Balance' (*EAL*) Teresa Toulouse examines Colman's awareness of form in the sermons he preached during the twenty-five years preceding the Great Awakening. How he used form to express and mould a congregation's desires affords us a means of analysing the relation of social changes to controlling forms in later figures such as Jonathan Edwards and Benjamin Franklin.

'The Influence of Nathaniel Ames on the Literary Taste of His Time' (*EAL*) by Marion Barber Stowell studies the publisher of the *Astronomical Diary*, the only almanac of the period to compare favourably with Franklin's *Poor Richard*. Her concern is less to pinpoint his impact on a sizeable readership than to establish the literary merit of the almanac itself. 'Vertigo in History: The Threatening Tactility of "Sinners in the Hands of an Angry God"' (*EAL*) by Thomas J. Steele S.J. and Eugene R. Delay teams a Jesuit and an experimental psychologist in an effort to use eighteenth-century empirical theories of knowledge with modern experimental psychology to analyse the rhetoric of tactility in Jonathan Edwards's famous work. By looking at Peter Whitney's largely ignored 1776 sermon entitled *American Independence Vindicated*, Barry Bell, in 'Reading and "Misreading" the Declaration of Independence' (*EAL*) suggests the Declaration's success and longevity stem from its appeal to various and often conflicting traditions in American thought and from the protean nature of the text that allows diverse and even divergent interpretations. Whitney, Bell points out, 'misreads' the language of the Deistic, enlightened, 'commonsensical' Jefferson as though he were a modern Isaiah and the Declaration itself an evangelical tract.

Cynthia Dubin Edelberg in 'The Shaping of a Political Poet: Five Newfound Verses of Jonathan Odell' (*EAL*) reprints the text of five 1768 poems from the *Pennsylvania Chronicle* and traces the development of the author's Tory sympathies through the 1760s while on the way to suggesting that his support of 'an ill-fated cause' should not exclude him from consideration as a minor political poet. Heeding Spengemann's earlier mentioned exhortation, Thomas E. Terrell Jr, in '"Some Holsom Exhortations": Henry White's Seventeenth-Century Southern Religious Narrative in Verse' (*EAL*), publishes the 302-line text and limns in the religious and historical milieu of a recently discovered poem, the earliest known verse product of the Carolinas, written in 1698 by a

Quaker named Henry White. David S. Shields in 'Happiness in Society: The Development of an Eighteenth-Century American Poetic Ideal' (*AL*) studies changes in the poetic ideal of happiness in such works as William Livingston's 'Philosophical Solitude', Benjamin Church's 'The Choice', Thomas Godfrey's 'The Choice', Timothy Dwight's 'Greenfield Hill', David Humphrey's 'Poem on the Happiness of America', and Philip Freneau's 'The American Village'. Central to these changes was the replacement of John Pomfret's *The Choice* as a literary model by Oliver Goldsmith's 'The Deserted Village'. In 'William Charles White: "The American Garrick"' (*EAL*) Lewis Leary provides a biographical sketch of the late-eighteenth- and early-nineteenth-century player and playwright.

Jeffrey Rubin-Dorsky tries to revive interest in 'The Alhambra: Washington Irving's House of Fiction' (*SAF*) as the last of Irving's sketch-book personal searches 'for transcendent, all-encompassing experience' which in this text reaches for an imaginative control over the imagined ideal of an earthly paradise. John D. Hazlett rather restrainedly discusses the conflict between Irving's internalization of the national mythology and his powerful scepticism about America's past and his own role in society in his 'Literary Nationalism and Ambivalence in Washington Irving's *The Life and Voyages of Christopher Columbus*' (*AL*).

Duality also figures in 'Charles Brockden Brown's Ambivalence toward Art and Imagination' (*ELWIU*). Maurice J. Bennett reveals the intellectual process behind Brown's ambivalence by consulting his magazine sketches for the outlines of a balance between moral and creative concerns. More influence-oriented is John F. Slater's 'The Sleepwalker and the Great Awakening: Brown's *Edgar Huntly* and Jonathan Edwards' (*PLL*). He proposes that Brown drew on the rich idiom of Edwards's best-known works in an effort to shore up his own prose style. Both writers were preoccupied with the theme of being awake or asleep, alive or dead, which resulted in Brown's indebtedness to Edwards for his altered conception of 'his sense of authorial presence and mission, of the design of his consciousness'. A different authorial factor is traced by Edwin Sill Fussell in his 'Wieland: A Literary and Historical Reading' (*EAL*). He draws parallels between Brown's youthful experience, the divided allegiances of the incipient nation, and the experience of his writer-narrator Clara Wieland in order to clarify the relationship between the novel's narrators, auditors, and actions. 'Brown was writing about writing, including his own, i.e., about that American literature not yet in existence but coming into existence as he confronted and incorporated the stiffest resistance imaginable, his own impossibility.'

Jan Bakker's note, 'The Pastoral Pessimism of William Gilmore Simms' (*SAF*), combs Simms's antebellum romances for evidence of an important split between his dream of a self-contained, rural contentment and a version of active development resembling the industrial South of later years. 'Cooper's Genres and American Problems' (*ELH*) is Ross J. Pudaloff's account of the problems James Fenimore Cooper encountered in trying to fuse the purposes of historical romance with those of the marriage novel. The former was linked with discontinuity with the past and equality of political power while the latter preached continuity and paternal determination of social status and identity. Cooper elected to attack the problem of reconciling politics and society by endeavouring to combine the historical romance and the marriage novel into a

single narrative form. Less ambitious is Lynn Veach Sadler's longish note 'The Samson Figure in Milton's *Samson Agonistes* and Stowe's *Dred*' (*NEQ*). Naturally, the argument is that there are similarities between Harriet Beecher Stowe's use of the Samson story and that of Milton. In 'The Dilemma of Frederick Douglass: The Slave Narrative as Literary Institution' (*ELWIU*) John Sekora briefly describes a split between fact and philosophy in slave narratives as a matter of value. Language of a quite different order figures in Stanley R. Hauer's 'Thomas Jefferson and the Anglo-Saxon Language' (*PMLA*). Hauer details Jefferson's study and knowledge of Old English and offers a critique of his philology while analysing his major writings on the subject, notably Jefferson's *Essay on the Anglo-Saxon Language*.

In his 'Interpretation and Intuition in Theodore Parker' (*BuR*), an essay devoted to showing the relevance of post-structuralism for the study of the Transcendentalists, Richard A. Grusin draws some instructive parallels between the revisionism inherent in Parker's 'A Discourse of the Transient and Permanent in Christianity' and in current criticism. A similar interest informs Julie Ellison's 'Emerson's Sublime Analysis' (*BuR*). She expounds Emerson's rediscovery that 'criticism combats influence' as an analogy for deconstructive methodology and considers his use of biblical criticism as a paradigm for the 'metaphoric reading he ultimately proposes' in his early journals, in his 1832 sermon, 'The Lord's Supper', and in the Divinity School 'Address'. Emerson's own psychology and self-assessment are the subject of Floyce Alexander's 'Emerson and the Cherokee Removal' (*ESQ*). It examines Emerson's 'Letter to Van Buren', a public protest of the government's treatment of the Cherokees addressed to the President at the instance of Concord citizens, as evidence of the conflict between the writer as self-reliant scholar and as social reformer and the self-betrayal he inevitably felt when acting the latter. A different sort of Emersonian fissure is examined by John Peacock in 'Self-Reliance and Corporate Destiny: Emerson's Dialectic of Culture' (*ESQ*). He uses the late work *English Traits* to argue that 'Emerson's belief in individualism is still dialectically posed' against the fatalism usually associated with his later career. The polarities of estrangement and affiliation, of 'transcendental freedom of the individual and his enslavement to social necessity' remain intact in the late work and commit him to an ambivalent ideology which is neither fully romantic nor fully fatalistic.

Several critics find religion and language to interact in Emerson's thought. Amy Schrager Lang, in '"The Age of the First Person Singular": Emerson and Antinomianism' (*ESQ*), objects vigorously to critics who have confused the sources of belief in Emerson's Transcendentalism with the antinomian heresy of an earlier Puritanism. She argues that the Emersonian doctrine of correspondence between individual truth and social harmony 'both reverses the social outcome of antinomianism and indicates the degree to which Emerson participated in the assumptions of his time'. Lang inventively suggests that Emerson may be best understood by acknowledging the significant measure of 'cultural consensus, at least with reference to the interlocked problems of self-reliance and public constraint', in the rhetoric of Jacksonian America which provides Emerson with his language. Taking cues from Kenneth Burke's *The Rhetoric of Religion*, Thomas P. Joswick's 'The Conversion Drama of "Self-Reliance": A Logological Study' (*AL*) examines 'Self-Reliance' for evidence that Emerson's exposition of theological

convictions 'may be said both to derive from and to give shape to his theories of language'. In 'The Language of Identity in Emerson's "The Sphinx"' (*ESQ*) Gayle L. Smith takes a brief but close look at the linguistic patterns of Emerson's poem in order to argue that the poet figure treats the Sphinx not as an antagonist but as a manifestation of nature and himself. In so doing, the poet restores the Sphinx to nature and her rightful self by recognizing her essence.

Gordon V. Boudreau, in "'Here Lies . . . Rear-Admiral Van": Thoreau's Crowded Grave' (*NEQ*), uses the newly published first volume of Thoreau's *Journal* for draft evidence of an epitaph that appears in 'Monday' of *A Week*. This in turn furnishes the centrepiece for Thoreau's meditation on death and resurrection, a theme towards which he adopts, according to Boudreau, a duplicitous attitude of 'lying faith' that finally bears resemblance to Hamlet's teasing graveyard quibbles. Donald M. Murray's 'Thoreau's Uncivil Man Rice' (*NEQ*) offers a background note on the geography of the 'Tuesday' chapter of *A Week on the Concord and Merrimack Rivers* and identifies the rustic in whose home Thoreau records spending the night. A more substantial piece on the same work is Joan Brubick's essay 'Henry David Thoreau: The Uncivil Historian' (*BuR*). She uses *A Week* as her text to demonstrate Thoreau's development from adherence to a romantic and progressive view of history in the 1830s to a dismantling of it by the antithesis between civil and uncivil history formulated throughout *A Week*.

Martin K. Doudna's note, 'Thoreau and the Sandwich Islanders' (*NEQ*), comments on Thoreau's interest in the Hawaiian islanders as examples of primitive culture and describes his knowledge of them chiefly through a businessman and friend of Emerson, Giles Waldo, who undertook a commercial venture in Hawaii at approximately the time of Thoreau's stay at Walden Pond. In 'Thoreau and His Audience in "Natural History of Massachusetts"' (*BuR*) Steven Fink emphasizes the importance of the 1842 *Dial* essay for its discovery of an exoteric language suitable both for the content of Thoreau's later nature essays and for the public he wishes to address. Naomi J. Miller writes on 'Seer and Seen: Aspects of Vision in Thoreau's *Cape Cod*' (*ESQ*) in order to examine the critical stance which has focused on Thoreau's theme of failed perception, illusion, and limitation. She suggests that he deliberately exposes such limitations or failures in order to better comprehend the complexities of human vision and perspective. By so doing, he creates a context which allows the unfamiliar objects of perception to recombine with and revise his perception of the familiar. And finally, R. Joseph Hoffmann details, in his 'William Henry Furness: The Transcendentalist Defense of the Gospels' (*NEQ*), the controversy surrounding the Transcendentalist position on biblical authority. He does so by measuring Furness's *Remarks on the Four Gospels* against the response it generated from his former teacher at Harvard, Andrews Norton. Hoffmann concludes that Furness's position, when combined with advances in biblical scholarship soon to be imported from Europe, would eventually raise the question for Boston Unitarianism as to whether liberal Christians should identify themselves as Christians at all.

Several studies address themselves to certain general considerations of nineteenth-century fiction. Using Herman Melville, Mark Twain, Ernest Hemingway, and William Faulkner, Louis D. Rubin Jr discusses the relation of language to social attitude and the development of American English as a

literary language in 'The Mockingbird in the Gum Tree: Notes on the Language of American Literature' (*SoR*). Lewis P. Simpson's 'The Southern Writer and the Economy of Leisure' (*SR*) accounts, though at times with a rather tortuous logic, for the absence of an economy of leisure in the Old and New South. 'The Power of Pretense: Images of Women as Actresses and Masqueraders in Nineteenth-Century American Fiction' (*SAF*) by Eugenia DeLamotte surveys works by Louisa May Alcott, Nathaniel Hawthorne, Henry James, and Edith Wharton in the course of developing a significant critical metaphor. A companion piece is Linda K. Kerber's 'Can a Woman Be an Individual? The Limits of Puritan Tradition in the Early Republic' (*TSLI*). She examines several early-nineteenth-century figures, both fictional and historical and particularly Alcott's characters, for evidence that the myth of the self-reliant American man does not develop synchronously with that of the self-reliant woman because of 'fictional images imbued with the old Puritan constraints'. James D. Wilson's editorial comment prefaces an issue devoted to 'American Realism: The Problem of Form' (*SLitI*) with a brief discussion of the formal problem inherent in the mimetic aesthetic of late-nineteenth-century fiction.

An essay with some implications for Hawthorne and a strain in American literature generally is Robert P. Winston's 'Paulding's *The Dutchman's Fireside* and Early American Romance' (*SAF*). It subjects the text to a close analysis in order to contend that though Paulding appeared to move towards realism in his criticism, his novel possesses elements of the romance, particularly in its disposition of action as a series of quests 'which are ultimately derived from the pattern of earlier romances'. Cross-Atlantic connections are developed by George Dekker in his 'Sir Walter Scott, the Angel of Hadley, and American Historical Fiction' (*JAmS*). Using material from a forthcoming book on the American historical romance, the article argues that while the measurable impact of the Waverly novels on American writers has been known for several decades, its beneficent nature has been less clear. Dekker argues that at its best Scott's influence aided Cooper, Hawthorne, and their contemporaries to discover their true nature as American writers. Specifically, Scott's foray into colonial New England history in the tale in *Peveril of the Peak* exemplifies his benign influence in the rival versions by Cooper in *The Wept of Wish-ton-Wish* and Hawthorne in 'The Gray Champion'.

Peter Balakian's 'Two Lost Letters: Hawthorne at College; Longfellow and Hawthorne: The Beginning of a Friendship' (*NEQ*) publishes and documents recently discovered letters. One was written by Hawthorne to his sister in 1821; the other is 'the longest, fullest, and, historically speaking, most important' of Longfellow's 1837 correspondence with the author of the newly published *Twice-Told Tales*. Leonard C. Butts, in 'Diorama, Spectroscope, or Peepshow: The Question of the Old German's Showbox in Nathaniel Hawthorne's "Ethan Brand"' (*SSF*), provides historical evidence that Hawthorne's meaning for the word 'diorama' differs from ours. Such evidence does not seem likely to change the current of Hawthorne criticism. Unsatisfied with good, clear sense, Jules Zanger, in 'Speaking the Unspeakable: Hawthorne's "The Birthmark"' (*MP*), offers an alternative to thematic readings of the story. His suggestion that the birthmark images Hawthorne's repulsion towards menstruation teeters on the edge of the unspeakable itself while pointing towards an irony destructive of the thesis. Bill Christophersen's

'Hawthorne's "The Wives of the Dead": Bereavement and the "Better Part"' (*SSF*) argues that this infrequently discussed tale's ambiguities render the story so complex that it partly subverts the Christian norms it is ordinarily thought to espouse. A different kind of denaturing of Hawthorne's religious dimension is effected by Gayle L. Smith in 'Transcending the Myth of the Fall in Hawthorne's "The May-Pole of Merry Mount"' (*ESQ*). She studies the tale for Hawthorne's appropriations of the myth of *Paradise Lost* in particular to show the humanistic dimensions of the fall as something that occurs whenever someone 'awakens from soothing, stultifying daydreams to a passionate life of sorrow and joy, decay and rebirth'. It is clear that myths can be trivialized but whether that was Hawthorne's goal here is much less so. John Franzosa disagrees with what he detects as the current trend of Hawthorne criticism which consists, among other things, of treating the texts 'as obscure representations of clear ideas'. His 'Locke's Kinsman, William Molyneux: The Philosophical Context of Hawthorne's Early Tales' (*ESQ*) seeks to relate the tale's Major Molineux to William Molyneux, the Dublin lawyer and philosopher best known for his correspondence with Locke. The aim is to reveal and define Hawthorne's participation in 'an open-ended debate which questioned the certainty of knowledge, the authority of the mind, the nature of personal identity, and the limits of interpretation'. It is hard, however, to see how Franzosa's approach differs from his fellow critics since he concludes by evaluating the role and importance of the common sense philosophy for Hawthorne's model of mind.

Of a more general order is Lawrence Buell's 'Rival Romantic Interpretations of New England Puritanism: Hawthorne versus Stowe' (*TSL*). He discusses the 'cousinship' between these writers' treatment of their Puritan heritage to two ends. The first is to provide a perspective for judging the debate over the depth of Hawthorne's engagement with Puritanism. The second is to clarify distinctions between the 'Unitarian-Transcendentalist mainstream' of the American Renaissance and 'the more conservative strain represented most impressively by Dickinson and Stowe'. A different but related tack is taken by Tobin Siebers in his article 'Hawthorne's Appeal and Romanticism' (*BuR*). He argues forcefully that Hawthorne discovered too many parallels between the Romantic aestheticization of superstition and the popular beliefs of his home and heritage to indulge the fantastic for its own sake. Instead he distances himself from, comments on, and 'explicates' the fantastic element of Romanticism in his major romances.

In 'The Scarlet Letter and an Herbal Tradition' (*ESQ*) Melinda B. Parsons and William M. Ramsey exercise a considerable knowledge of folk herbalism and Christian plant symbolism to show that Hawthorne's image of the burdock in two episodes of the novel 'may well carry some traditional associations'. They find it difficult to determine whether Hawthorne intended to invoke the weed's association with lust or with its purported medicinal qualities. The opening scene's juxtaposition of weed and wild rose inclines them to the latter. Broader in its outlook is Louise Barnett's 'Speech and Society in *The Scarlet Letter*' (*ESQ*). She takes a sociolinguistic slant in her tough-minded argument that the gap between thought and speech, action and language is social rather than linguistic in the novel. She finds the tensions between the individual and society inhibit or deform speech so that confident speakers are isolated. This last is taken to portend the sharp differences between public language and the

individual that comes to represent the American novel's mainstream. A contentious corrective is developed in 'Pathography, Hawthorne, and the History of Psychological Ideas' (*ESQ*) by Michael Vannoy Adams. His target is Frederick C. Crews's *The Sins of the Fathers* and his goal is to show that the novel does not so much evidence artistic neurosis as superior psychological knowledge. Though somewhat blunted by Crews's own retraction of his earlier position, the salvo directed at Crews does provide a useful frame in which to discuss several passages which place Hawthorne accurately in the history of ideas that culminate in Freudian analysis. Although it begins and ends with an unworthy analogy between Mrs Hawthorne's reactions and reader response in general, David Leverenz's 'Mrs. Hawthorne's Headache: Reading *The Scarlet Letter*' (*NCF*) is a brilliant discussion of the narrator's strategies of evasion and control over the reader's oscillating patterns of response. Assuming an attitude towards Crews's Freudianism similar to that of Adams is Martin Karlow's 'Hawthorne's "Modern Psychology": Madness and Its Method in *The House of the Seven Gables*' (*BuR*). It, however, adopts a less historically grounded approach than Adams. Instead, it substitutes a Laingian model of the structure of the schizophrenic personality as a way of restoring coherence to the character of Clifford and the structure of the novel itself. In writing 'The "Grim Identity" in Hawthorne's *Marble Faun*' (*SNNTS*), James G. Janssen argues that Hawthorne's identity of opposites, specifically of grief with joy, is an informing principle of ambiguity in this last of the completed romances. Robert Brooke's 'Artistic Communication and the Heroine's Art in Hawthorne's *The Marble Faun*' (*ESQ*) probes the hermeneutics of Hawthorne, weighing the relation of interpretation and communication, by a reading of the chapters that describe the studios and artistic works of the heroines. His conclusion is that the work of art's function is heuristic rather than communicative and requires artist and viewer to re-examine rather than re-affirm their previously held ideas.

In 'Melville's Gain' (*AL*) Wyn Kelly traces recurrent use of the Cain figure not merely as a 'symbolic configuration' in itself but as typifying Melville's response to the emergence of the American city accompanied by the urban novel, crime, and a shift from a romantic or sentimental view of the city held in the early part of the century to a later realist or naturalistic outlook. Allan Moore Emery's ' "The Lightning-Rod Man" ' (*NEQ*) rejects the received view of the title character of the 1854 story as an allegorical portrait of religious evangelism. It proposes instead that Melville's irony has been overlooked and that the piece actually offers a negative critique of Franklinian science. The same author aligns himself with those critics who see in the tale of Benito Cereno a powerful portrait of human depravity rather than a compelling statement on the issue of slavery in the 1850s. In 'The Topicality of Depravity in "Benito Cereno" ' (*AL*) he invokes the contemporary ethnological debate over racial plurality as evidence that Melville's 'emphasis on human viciousness' is also in accord with social topics of the day. A note by Gloria Hjorsley-Meacham entitled 'The Monastic Slaver: Images and Meaning in "Benito Cereno" ' (*NEQ*) argues that the ecclesiastical images of Melville's work are 'central to the author's treatment of the experience of African enslavement'. It further contends that the tale's principal historical allusion is to the Dominican priest Bartholomew de Las Casas, who was principally responsible for launching the slave trade. Donald H. Craver and Patricia R. Plante attempt

to demystify 'Bartleby the Scrivener' in their 'Bartleby, or the Ambiguities' (*SSF*) by reading it as a comparison of two ethical systems which both accept the fact of human interdependency – one relativistic (represented by the narrator), the other absolutist (represented by Bartleby). More ambitious and more provocative is Michael Clark's 'Witches and Wall Street: Possession is Nine-Tenths of the Law' (*TSL*). It prefaces its discussion of 'Bartleby the Scrivener' with an account of the historical examination of Susannah Martin's trial for witchcraft and Cotton Mather's version of it in *Wonders of the Invisible World*. Then it presents a full reading of the tale which it views as embodying Melville's nostalgia for a community of interpretation reminiscent of Mather's New England 'that could live the connection between world and Word at a depth that would meet humanity's spiritual needs'.

H. Edward Stessel writes 'Melville's *White-Jacket*: A Case against the "Cat"' (*Clio*). Dennis Berthold's note 'Factual Errors and Fictional Aims in *White-Jacket*' (*SAF*) shows that through deliberate factual errors Melville reveals less interest in external accuracy than in creating 'devices to control reader response'. In '"Warmest Climes but Nurse the Cruellest Fangs": The Metaphysics of Beauty and Terror in *Moby-Dick*' (*SNNTS*) Frank G. Novak Jr contends that a binary opposition between beauty and terror informs the symbolic structure and thematic intent of Melville's masterpiece. Another valuable essay by Louise K. Barnett, 'Speech in *Moby-Dick*' (*SAF*), studies the ethical barriers that society constructs to inhibit the 'ordering and expressive functions of language'. In 'Going Through the Long Vatican: Melville's "Extracts" in *Moby-Dick*' (*TSL*) Frank Shuffleton interprets the novel's prefatory extracts as a foreshadowing of the themes that illustrate 'the problem of evolving consciousness in a nonhuman world' and as an artful preparation which 'initiates the reader into the process which becomes the narrative order of the book'. An interesting comparative study is presented by Leon Chai in 'Melville and Shelley: Speculations on Metaphysics, Morals, and Poetics in *Pierre* and Shelley's Vision' (*ESQ*). Their images of Beatrice Cenci are compared to show the depth of similarity between Shelley's moral thought and the interpenetrability of innocence and immorality explored in *Pierre*. Despite Melville's sympathy with the spirituality of Shelley's poetry, Chai concludes, their aesthetic conceptions diverged significantly. Looking first at *Pierre* and *The Confidence-Man*, John Bryant in 'Melville's Comic Debate: Geniality and the Aesthetics of Repose' (*AL*) traces 'the parallel growths of the genial misanthrope as a character and the confidence man as a narrator' in Melville's magazine pieces. He divides them into four groups or phases marking the progress of Melville's search for comic detachment. 'Melville's *Pierre* and the Psychology of Incongruity' (*SNNTS*) by Paul Lewis sees incongruity as the informing principle of this often-dismissed novel and as a psychological principal for interpreting the title character's failures. To fail to see this, he persuasively argues, is not to come to terms with incongruity, as Pierre fails to do. Brook Thomas's metacritical stance in '*Billy Budd* and the Judgment of Silence' (*BuR*) allows him to explore the ideology of reading in both Melville's novella and Barbara Johnson's 1979 deconstructive reading of the text. He contends that *Billy Budd* deconstructs its own textual authority 'not to render the reader silent but to appeal for a judgment'. As a result, he concludes that the deconstructive strategy is inadequate to transcend the 'ahistorical, textual world' it creates and within which it confines itself. In a mercifully brief item,

'Between the Lines of *Billy Budd*' (*JAmS*), W. D. Redfern carries the study of oxymoronic irony in the novella into an examination of Melville's use of the pun.

Gregory S. Jay's 'Poe: Writing and the Unconscious' (*BuR*) may, to some, become as seminal as it is ambitious in applying the insights of recent critical theory to a discussion of the confluence of sexuality, philosophy, and textuality in Poe's works. Maurice J. Bennett's 'The Detective Fiction of Poe and Borges' (*CompL*) enlists the affinities in metaphysical and generic concerns between Poe and his successor as justification for a reading of Borges's detective fiction as 'both comedic parodies and serious re-writings of Poe's tales of the reified mind'. Starting with the emphasis on the visual sense in Tzvetan Todorov's definition of the fantastic, Sylvie L. F. Richards, in 'The Eye and the Portrait: The Fantastic in Poe, Hawthorne and Gogol' (*SSF*), discusses the role of the portrait in creating the fantastic in Poe's 'The Oval Portrait', Hawthorne's 'The Prophetic Pictures', and Nicolai Gogol's *The Portrait*. Andrew Horn, in 'Poe and the Tory Tradition: The Fear of Jacquerie in "A Tale of the Ragged Mountains"' (*ESQ*), discards the usual approach to this tale through its narrative frame tale of mesmerism and metempsychosis to focus on the inner narrative of the 1781 Benares uprising, its sources in Macaulay and other historians, and Poe's implicit dismissal of Macaulay's reading through a deliberate assertion of political opposition to the day of the rabblement shadowed by the historical event. 'Kinesthetic Imagery and Helplessness in Three Poe Tales' (*SSF*) by Lawrence J. Oliver Jr, argues that in 'The Pit and the Pendulum', 'MS. Found in a Bottle', and 'A Descent into the Maelstrom' kinesthetic imagery replaces visual imagery when their chief characters lose contact with rationality. Valentine C. Hubbs points to the subtleties of the story overlooked by Freudian critics and claims that the Jungian concept of the shadow is the key to understanding the tale in her 'The Struggle of the Wills in Poe's "William Wilson"' (*SAF*). With 'Poe's Siren: Character and Meaning in "Ligeia"' (*SSF*), Daryl E. Jones submits that, read as one of the three sirens of classical mythology, Ligeia's character would support both rival readings of the story at once – the literal, which reads the story as a Gothic tale, and the psychologically realistic, which reads it as the study of the narrator's erotic obsession.

WWR, which ceased publication during this review period, is being superseded by and will resume publication under the title *The Walt Whitman Review Quarterly* (*WWRQ*). Karl Keller cleverly brings Emerson, Whitman, and Harold Bloom into conjunction in his 'The Puritan Perverse' (*TSLL*), which discusses the advent of explicit sexuality marked by Emerson's baptism of Whitman as an episode of 'the Puritan perverse' and a key incident in the education of the American imagination. R. W. French, in a worthy effort at reconstructing the bard for post-modernist sensibilities, points out in 'Reading Whitman' (*ELWIU*) that our undue attention to the 'barbaric yawp' has distracted understanding of 'his pioneering poetic artistry' and that his billing as national poet 'obscures his most significant achievements'. Kenneth M. Price looks at Whitman's marginalia in Duke University's Trent Collection for evidence of the young poet's struggle with the English tradition in 'The Margin of Confidence: Young Walt Whitman on English Poets and Poetry' (*TSLL*). In an athletic juggling of linguistic and ideological idioms entitled 'Who Speaks in Whitman's Poems?' (*BuR*), Robert Breitwieser contends the plurality of

voices in *Leaves of Grass* is a deliberate reflection of and comment on the conflict between special interests and general representativeness that was the central concern of American politics in the poet's time. M. Jimmie Killingsworth's 'Sentimentality and Homosexuality in Whitman's "Calamus"' (*ESQ*) argues for the sequence as Whitman's effort to blend a middle-class ideal of camaraderie with a radical democratic outlook founded on homosexual love. In "'When Lilacs Last in the Door-Yard Bloom'd'" and the American Civil Religion' (*SoR*) Thomas Parkinson stresses that the poem is less an elegy for Lincoln than a nocturne for the nation, especially when Whitman's 'blue book' is consulted.

*Comic Relief*¹⁴ by John J. Pullen is a straightforward popular biography of Artemus Ward (Charles Farrar Browne) which focuses on both the man behind the humorous persona and his role in gaining acceptance for American writers, notably Mark Twain, in England. Pullen makes no pretense to scholarship or critical originality in his treatment, but he does provide a readable and often engaging account of Browne, the humourist who sustained Lincoln during the Civil War and who provided Mark Twain with support and initial impetus.

Thomas A. Tenney again publishes his 'Mark Twain: A Reference Guide, Seventh Annual Supplement' (*ALR*), whose annotated entries for secondary sources stretch from 1874 to 1983 and are, as always, especially useful for a sketch of recent critical work. *Mark Twain*¹⁵ by Robert Keith Miller is a readable introduction. Plot summary is perforce a sizeable portion of such a work, but Miller manages, with only minimal distortion and simplification, to reflect also the main tenor of current critical views of Twain. Though showing little concern with moods or tenses, Louis J. Budd describes Twain's mastery of the art of interview in 'Moods and Tenses in Interviews with Mark Twain' (*SAQ*). 'Huck Finn Reviewed: The Reception of *Huckleberry Finn* in the United States, 1885-1897' (*ALR*) is Victor Fischer's effort to balance the record concerning the apparent critical neglect with which the 1885 novel met. He reprints a variety of contemporary reviews and brief notices along with an extensive bibliography and a list of magazines searched by way of demonstrating that the critical reception was more widespread and far less hostile than scholarly commonplace would have it. 'Mark Twain's Reception in Hungary' (*ALR*) by Anna B. Katona deals with both the nineteenth-century response and that of the twentieth century. Jeffrey Steinbrink's discussion, 'How Mark Twain Survived Sam Clemens' (*AL*), focuses on 1867-9, the period of self-conscious self-reformation when Clemens first tested his literary persona in relation to Eastern propriety's demands and attractions. Kay Moser McCord combines Twainiana with presidential history in her brief 'Mark Twain's Participation in Presidential Politics' (*ALR*). Another piece by Jeffrey Steinbrink, 'Why the Innocents Went Abroad: Mark Twain and American Tourism in the Late Nineteenth-Century' (*ALR*), sketches the historical backgrounds and cultural conditions responsible for the post-Civil-War swoop into Europe of the 'great Western Barbarians' that Twain chronicles.

In case Mark Twain's originality needs to be defended, Edgar M. Branch, in

14. *Comic Relief: The Life and Laughter of Artemus Ward*, by John J. Pullen. Archon. pp. ix + 197. \$22.50.

15. *Mark Twain*, by Robert Keith Miller. Ungar. pp. xii + 213. \$14.50.

'Mark Twain: Newspaper Reading and the Writer's Creativity' (*NCF*), contrasts possible journalistic sources for his stories, focusing mainly on 'Cannibalism in the Cars', thereby refuting Twain's theory of universal plagiarism. Susan K. Harris's "'Hadleyburg": Mark Twain's Dual Attack on Banal Theology and Banal Literature' (*ALR*) follows recent criticism in attempting to reconcile the story's moralism with its determinism. She departs, however, from earlier work by arguing that Mary and Edward Richards are not guiltless representatives of the town but are its most corrupt characters. Their tale is Twain's vehicle for attacking current liberal notions of free will and the way fiction of the time embodied them. Stanley Brodwin provides a full-scale reading of the novel in 'Wandering Between Two Gods: Theological Realism in Mark Twain's *A Connecticut Yankee*' (*SLitI*). He argues the novel is structured around a tension between action and reaction both in the psychological nature of man and in what he calls 'the theological dynamics of historical change'. Polarity is also found by Richard S. Pressman. He finds the contradictory elements in theme, character, and authorial identification as crucial to the dialectic between sentimentalism and realism, authoritarianism and democracy, conservatism and progressivism in 'A Connecticut Yankee in Merlin's Cave: The Role of Contradiction in Mark Twain's Novel' (*ALR*). R. J. Fertel writes "'Free and Easy"? Spontaneity and the Quest for Maturity in *The Adventures of Huckleberry Finn*' (*MLQ*).

Richard Benvenuto writes 'Words Within Words: Dickinson's Use of the Dictionary' (*ESQ*) and thereby demonstrates that Dickinson was interested in words, that she used the dictionary, and that insights about her language can be garnered by consulting the 1841 edition of Webster's *American Dictionary* or its 1844 reprint, the edition that she owned. Frank D. Rashid's discussion 'Higginson the Entomologist' (*NEQ*) meekly suggests that the contemporary polymath and his knowledge of insects may have affected Dickinson's selection of imagery.

Much more substantial is *Emily Dickinson*¹⁶ by Barbara A. C. Mossberg. It tackles both the poet's works and her life as embodiments of Dickinson's awareness of and response to her gender and its subsistence in a patriarchal society. Mossberg develops a 'daughter construct', which essentially is Dickinson's use of the role of the daughter as instrument of repression and rebellion in order to have a usable 'metaphor for her feelings and experience as an adult woman poet struggling to develop a voice in her patriarchal culture'. To this end, Mossberg concludes, Dickinson developed an aesthetics of diminution, denial, and abnegation as an authentication of her singularity and poetic fulfilment. It was out of the tension between her dual daughter roles – as dutiful and rebellious – that her poetry was created. A similar general perspective informs a collection of essays entitled *Feminist Critics Read Emily Dickinson*¹⁷. It consists of an introduction that places feminist criticism of the poet in relation to current scholarship, nine essays by Sandra M. Gilbert, Karl Keller, Margaret Homans, Joanne A. Dobson, Adelaide Morris, Cristanne Miller, Joanne Feit Diehl, Sherri Hallgren, and the editor, and a brief

16. *Emily Dickinson: When a Daughter Is a Writer*, by Barbara A. C. Mossberg. IndU (1982). pp. ii + 209. \$22.50.

17. *Feminist Critics Read Emily Dickinson*, ed. by Suzanne Juhasz. IndU. pp. vii + 184. \$17.50, £12.25.

bibliography. Most of the essays focus on image and language, though from different perspectives and with different emphases. Some take up images as biographical constructs, personae, and presentations to the reader; others address archetypal images such as that of the masculine and poetic dimensions of vocabulary and use as they reveal themselves in the love poems. The final essays concentrate on the poet's language and the ways in which it delineates her sense of herself as a poet. The essays undeniably cast Dickinson in a different though far from as uniform a light as the editor suggests. If one allows that revisionism usually omits much that is relevant even as it decries the tradition for omitting its own recently discovered relevancies, one will find much here that is both provocative and engaging. Read at a sitting, the collection's reiteration of the language motif threatens to become claustrophobic if not cloying. An extension of this approach occurs in Frances Bzowski's '“Half Child – Half Heroine”: Emily Dickinson's Use of Traditional Female Archetypes' (*ESQ*). She relates the poetry to the sentimental writers of the day in the use of central female images which reject or subvert the sexual and civil power of the male. Most significant among these misnamed archetypes is that of the virginal, dying woman used by both the poet and female novelists to reveal the triumph of the femaleness.

It is clear from Suzanne Juhasz's *The Undiscovered Continent*¹⁸ that if Emily Dickinson had not existed, then feminist criticism would have had to invent her. She makes copious but not always necessary reference to numerous other feminist critics as she endeavours to examine how Dickinson uses the concept of mind as both a habitation and vantage point for her subsistence as an artist and as a woman in a repressive and conditioning society. Juhasz focuses first on the mind as a tangible space as revealed by the poems. Then, she examines the particular traits of the poetic language in which Dickinson talks about mental experience. Pain, delight, and eternity as concepts are then subjected to close scrutiny as exemplifying the most intense levels of mental experience. She concludes by arguing that the poet's choice of solitude was essentially a critique and a revision of her society. Within the mind she struggles to achieve control and possession when confronted with intensest emotion and profoundest thought (the concepts are the critic's). The power conferred by the achieving is balanced by the terror occasioned by the possibility and actuality of loss construed as absence. Within the context of feminist criticism, the book proceeds quite formalistically by close scrutiny of individual poems and groups of poems. The results are interesting and if the figure that emerges from the analyses is more of this century than of last, more driven by pragmatics than pieties, one can easily take refuge in the Dickinsonian view that without loss there is no gain.

In 'Temporal Consciousness and the Perception of Eternity in Emily Dickinson' (*ELWIU*) E. Miller Budick scrutinizes images of time and both extends and opposes Sharon Cameron's 1979 position. He maintains that the poems do not stop time so much as deliberately emphasize it and exaggerate its presence. The same author takes issue with other critics in his 'The Dangers of the Living Word: Aspects of Dickinson's Epistemology, Cosmology, and Symbolism' (*ESQ*). He rejects the notion that Dickinson attained an affirma-

18. *The Undiscovered Continent: Emily Dickinson and the Space of the Mind*, by Suzanne Juhasz. IndU. pp. ix + 189. \$17.50, £11.38.

tive conclusion to her struggle with language; he finds rather a pervasive denial of the ability of language and art to bridge the gap between God and human thought and discourse. In 'Defining the Self: Poems of Emily Dickinson' (SR) L. C. Knights writes a curiously innocent analysis of some of the lyrics centring around the proposition that 'the contemplation of natural forms can act on the writer in a way analogous to the way metaphoric forms can act on the reader'. Andrew Gibson writes on 'Emily Dickinson and the Poetry of Hypothesis' (EIC).

Taking her cues in *The Circle of Eros*¹⁹ from psychoanalysis, Erik Erikson, Herbert Marcuse, and Norman O. Brown, Elizabeth Prioleau traces the pattern of sexual development in the works of William Dean Howells and argues that it is a reflection of his own life. She suggests that he progresses from a neurotic, obsessed avoidance of sexuality to a loosely rational compromise with it and then, in *The Shadow of a Dream*, descends to a confrontational struggle with the libido's infantile origins. Only after he has traced out this instinctual, imaginative process in his series of autobiographies does Howells achieve and render full psychic harmony in his last two novels. Though Prioleau argues strenuously that the sexual motif exists beneath the euphemisms of Victorian culture, she is most successful when she is tracing its changing character in relation to Howells's life. Her own rather intense and inflated language about sexuality and the drama it enacts on the psychic level seems excessive and frenzied when one reads the words Howells actually used. This is not to fault the relevance of her findings but only to suggest that too often it has been inappropriately translated into the neo-Gothic language of some of her neo-Marxist and neo-Freudian mentors. Working the same vein of biographical relation to fiction is John W. Crowley. In 'Howellsian Realism: A Psychological Jungle' (SLitI) he believes that Howells's choice of realism as a form has biographic sources in his unconscious needs and that 'he moved toward a different sort of fiction' when those needs diminished later in his career. Andrew Delbanco revives the debate over redefining Howells as a 'modern' on the grounds of his 'personal resort to subterfuge in order to protect himself from dark knowledge' in 'Howells and the Suppression of Knowledge' (SoR).

Marcia Jackson gives a concise reading of what she describes as 'at once a fabrication and a memoir, a collective biography and an autobiography' in 'William Dean Howells's (Auto)biography: A Reading of *A Boy's Town*' (ALR). In 'Howells and the Practicable Utopia: The Allegorical Structure of the Altrurian Romances' (JNT) George R. Uba defends *A Traveller from Altruria* and *Through the Eye of the Needle* as carefully crafted artistic efforts whose form connects his vision to reality. Uba suggests that Howells was not merely describing a programme of social order but was practising it. Mario Maffi's 'Architecture in the City, Architecture in the Novel: William Dean Howells's *A Hazard of New Fortunes*' (SLitI) claims that the novel defines itself by according a symbolic value to architecture as a means of confronting and appropriating the urban landscape.

John O. King's essay 'On the Effectual Work of the Word: William James and the Practice of Puritan Confession' (TSLI) comments on the confessional element of James's published work, particularly *The Varieties of Religious*

19. *The Circle of Eros: Sexuality in the Work of William Dean Howells*, by Elizabeth Prioleau. DukeU. pp. xvii + 219. \$27.50.

Experience, and finds Jonathan Edwards hovering over it as a dominant presence. Moving on to his literary brother, we find the piece by John R. Byers Jr, 'Half a Henry James Letter' (*ALR*), reproducing material from early 1903 addressed to George Gissing and making brief mention of H. G. Wells and Joseph Conrad. Michael W. Anesko's "'Friction with the Market": The Publication of Henry James's New York Edition' (*NEQ*) provides an invaluable chronicle of James's 'descent into the marketplace' and produces a good deal of evidence that James's intentions in preparing and publishing the edition were more 'certainly affected by the market forces at work around him' than has generally been assumed. Also concerned with James's relations with publishers, Rosalie Hewitt's 'Henry James, The Harpers, and *The American Scene*' (*AL*) uses recently published archival materials to explain the corruptions and deletions of the first American edition of the travel book.

'The Hermeneutics of Literary Impressionism and Reality in James, Conrad, and Ford' (*CentR*) is Paul B. Armstrong's lucid discussion of the role of interpretation and representation in the work of these three narrative experimentalists. Opening with an able discussion of James's 'novels of bewilderment', he defines the common denominators of 'the impression' and 'impressionism', concluding that all three novelists challenge the reader 'to develop greater self-consciousness about the workings of consciousness in representation and interpretation'. Adeline R. Tintner's note 'Henry James and Miss Braddon: "Georgina's Reasons" and the Victorian Sensation Novel' (*ELWIU*) claims that the 1884 story deserves more attention as a unique sensationalist fixture in James's oeuvre. His relation to popular literary forms is developed more extensively in the book by Marcia Jacobson, *Henry James and the Mass Market*²⁰. Her argument is that after settling in London James became sufficiently aware of the distinguishing features of the newly emergent best-selling genres to attempt to adapt them to his own purposes foremost among which was his endeavour to find a replacement for the 'international theme' of which he had wearied. To this end, Professor Jacobson demonstrates the connections between *The Bostonians* and the conventions of the Civil War romance and the feminist novel of the period; she also tries to suggest how James altered both conventions in order to render 'the irreconcilable forces he saw at work around him'. Subsequent chapters relate *The Princess Cassamassima* to two strains of the working-class romance, *The Tragic Muse* to current views of the artist and the changing relations between the sexes, *What Maisie Knew* to the child novel, and *The Awkward Age* to the trivial dialogue novel. The effort at social contextualization is helpful but it leaves the uniqueness of his achievement virtually untouched.

Tobin Siebers in 'Hesitation, History, and Reading: Henry James's "The Turn of the Screw"' (*TSLL*) applies Todorov's concept of hesitation as 'a moment of instability in structure itself' to yield a structuralist reading of the supernatural elements of James's tale. Howard Faulkner, in 'Text as Pretext in "The Turn of the Screw"' (*SSF*), offers a complicated but rewarding comparison of the governess's reading of events to our reading of the story. Deborah Esch's article 'A Jamesian About-Face: Notes on "The Jolly Corner"' (*ELH*) regards the issue of consciousness in this story as an exemplary instance of 'the

20. *Henry James and the Mass Market*, by Marcia Jacobson. Alabama. pp. xii + 189. \$17.50.

process of figuration that it thematizes – of the ordeal, that is, of reading and writing'. W. R. Martin and Warren U. Ober discuss the crucial function of the imagination of Mora Montravers as arbiter and sponsor in '“Superior to Oak”: The Part of Mora Montravers in James's *The Finer Grain*' (*ALR*).

Geoffrey D. Smith's 'How Maisie Knows: The Behavioral Path to Knowledge' (*SNNTS*) is a character analysis of the child in *What Maisie Knew*. It emphasizes *how* she learns by suggesting her gradual transformation from a romantic idealism characterized by a minimum of doubt about outward appearances to 'social realism' in which she learns to test her assumptions and hopes against her experiences. In a major article entitled 'Christopher Newman and the Artistic American View of Life' (*SAF*), K. G. Probert dismisses James's own prefatory denigration of *The Americans* to discuss the appropriateness of its invocation of 'traditional romance types' to the development of James's subject of the time, the international theme, and the concomitant condemnation of the acquisitiveness of the Gilded Age. In a lucid discussion entitled '“The Growing Complexity of Things”: Narrative Technique in *The Portrait of a Lady*' (*JNT*), Linda A. Westervelt argues that in this novel James already anticipates subsequent tendencies in the modern novel towards greater epistemological uncertainty. Mary Cross contends, somewhat dubiously, in '“To Find the Names”: *The Ambassadors*' (*PLL*) that Strether's story is primarily 'a verbal experience' and that the basic narrative movement of the novel is 'the quest for language' which when completed allows him to emerge as the hero whose command of language is an outward sign of his inward grace. Stumbling over her own language with amazing frequency, Louise K. Barnett's 'Speech in *The Ambassadors*: Woolett and Paris as Linguistic Communities' (*Novel*) none the less reaches some useful conclusions about the contrasting value systems of the two communities as they appear in the novel. Victoria Rosenberg's '*Washington Square*: The Only Good Thing . . . is the Girl' (*DR*) defends the constancy of Catherine Sloper's emotions against the limitations of her manipulators. In 'Strategies for Survival in James's *The Golden Bowl*' (*AL*) Catherine Cox Wessel applies a gladiatorial image from James's preface to suggest the moral and emotional violence resident beneath the novel's urbane surface. She then endeavours to show how this issues in a variety of survival responses among the major characters. '“All Art is One”: Narrative Techniques in Henry James's *Tragic Muse*' (*SNNTS*) by Judith E. Funston reads this problematic novel as a work of transition between James's 'painterly' and 'dramatic' impulses. As a result, the work attempts too much but is central in understanding the growth of James's novelistic technique.

'Ambrose Bierce: A Bibliographical Essay and Bibliography' (*ALR*) by Philip M. Rubens and Robert Jones is valuable especially for its annotated listing of books and periodical literature, though the survey essay is too brief to be more than introductory. Kenneth M. Roemer, in 'Contexts and Texts: The Influence of *Looking Backward*' (*CentR*), explains the improbable popularity and commercial success of Edward Bellamy's utopian novel in terms of the external contexts that created an international appeal and the internal characteristics, especially its strategy of 'familiar estrangement', that gave its reformism a more palatable attraction similar to that of science fiction. Ben Harris McClary identifies and reprints Bryant's previously unrecognized biographical sketch of his father, Dr Peter Bryant, in 'William Cullen Bryant's Sketch of

His Father in *American Biography* (1833)' (*AL*). An intelligent revisionist reading of Mary Wilkins Freeman's 'A New England Nun', Marjorie Pryse's 'An Uncloistered "New England Nun"' (*SSF*), suggests that Louisa's rejection of marriage allows her to gain more than she would lose, for she thereby achieves a visionary stature that frees her. Elizabeth Ammons's 'Going in Circles: The Female Geography of Jewett's *Country of the Pointed Firs*' (*SLitl*) gives an interesting psychoanalytic interpretation to questions of structure in arguing that Jewett solves her earlier problem of developing a sustained fiction without merely imitating a conventional dramatic structure by shaping the novel 'around two essentially female psychic patterns: one of web, the other of descent'.

Robert Bush's *Grace King: A Southern Destiny*²¹ follows up his earlier selection from her writings and nicely augments David Kirby's study of 1980. He has produced a competent and informative critical biography which traces her writing career from its beginning in 1886 until her death in 1932. Carefully limned are her fierce devotion to New Orleans and the South generally, her antipathy to George Washington Cable's rendition of both, her racial conservatism coupled with her fiscal shrewdness concerning the fluctuations of the literary marketplace, and her indefatigable efforts to represent the best interests of the South culturally and literarily first in her travels to the North and then to England and Europe. Bush is particularly good at tracing King's deft adaptations of her literary efforts to changing demands. From local colour to regionalism to shorter and less-detailed 'balcony stories' and finally to local history, she demonstrated her ability to survive as a professional writer and money-earner at a time when neither was thought central to the life of the patrician class and gender of which she was part.

In *The Anger of Stephen Crane*²² Chester L. Wolford argues that Crane was well aware of classical literature particularly its epic conventions and that his works reveal him to be systematically introducing and then rejecting the controlling ideas or principles of traditional epics. Homer's *arete* and Milton's Christian vision are equally disposed of as Crane struggled towards a wholesale rejection of the cultural heritage of the Western world. The starkness of Crane's ultimate sense of the ungrounded nature of human values and perspectives is presented effectively, but the arguments about Crane's decreating of the epic are singularly unpersuasive. Earlier notions of heroism are certainly deflated by Crane; it is much less clear that the epic, as distinct from what we might call 'epicality', forms any significant part of the target for his existential irony.

Donald Pizer's 'Stephen Crane's "The Monster" and Tolstoy's *What to Do?: A Neglected Allusion*' (*SSF*) notes that Tolstoy's polemical tract is echoed in Crane's short story, though there are differences in Crane's manner of addressing the question, 'What shall we do then?' In 'Stephen Crane's Elephant Man' (*JML*) Alice Hall Petry argues that Crane grafted the case of John Merrick, with which he would likely have been familiar during his exile in London, onto his recollection of Levi Hume, the Port Jervis refuse collector

21. *Grace King: A Southern Destiny*, by Robert Bush. LSU. pp. xv + 310. £28.50.

22. *The Anger of Stephen Crane: Fiction & the Epic Tradition*, by Chester L. Wolford. UNeb. pp. xvii + 163. £13.60.

previously identified as the source for Henry Johnson in his novelette, 'The Monster'. Joseph Katz's 'Solving Stephen Crane's *Pike County Puzzle*' (*AL*) casts light on Crane's activities and attitudes while awaiting the publisher's decisions on *The Red Badge* and *The Black Riders* during the summer of 1894 by examining his participation in creating the burlesque newspaper, *The Pike County Puzzle*. David H. Jackson poses 'Textual Questions Raised by Crane's 'Soldier of the Legion'' (*AL*) in a note bearing on a misquotation in 'The Open Boat'. Nina Galen's 'Stephen Crane as a Source for Conrad's Jim' (*NCF*) speculates that Crane – both the man and his work – influenced Conrad's fiction, especially *Lord Jim*, for whose titular hero Crane, Galen says, is the model. The light this sheds on the novel is dubious at best. In '“The Blue Hotel”: A Source in *Roughing It*' (*SSF*) Brenda Murphy argues that the source for Stephen Crane's story is not only personal experience but also the thirty-first chapter of Twain's novel, which Crane in effect rewrote in order to take up a philosophical challenge. Sydney J. Krause stakes out an innovative if ultimately still wishful argument for Crane's modernism in his 'The Surrealism of Crane's Naturalism in *Maggie*' (*ALR*). He defends the style and scenic elements by contending that 'there is as much absurdist cartooning as impressionism at work' in the novel's presentational techniques.

In a somewhat similar vein is Donald Pizer's 'Jack London: The Problem of Form' (*SLitI*) which suggests sensibly enough that London 'as a thinker and as an artist is essentially a writer of fables and parables' capable of assimilating other forms while 'writing instinctively and unconsciously' within the fable/parable genre and ignoring 'most of the conventions of the ostensible form he is writing in'. Joseph R. McElrath Jr writes with a strained ambivalence that 'there is no absolute need to consider the ponderous operation of overturning the first-edition text' in favour of the version serialized in the *San Francisco Wave* in his 'The Original Version of Norris's *Moran*' (*SAF*). More substantial is 'Frank Norris, Style and the Problem of American Naturalism' (*SLitI*) by Michael Davitt Bell. He glances at both the literary essays and the fiction to argue that the core of Norris's aesthetic and consequently the cachet of his style emerge from his ingrained opposition of reality and mind, 'real' and 'literary'. David Wyatt's 'Norris and the Vertical' (*SoR*) describes the 'overlay of figure and ground', the drama of 'body and landscape' as Norris's 'romance with the vertical' in *McTeague* and *The Octopus*. In common with the purpose of other recent work on Norris, Ron Mottram's 'Impulse toward the Visible: Frank Norris and Photographic Representation' (*TSSL*) attempts 'to broaden the terms of discussion' applied to the novelist by arguing that the camera-eye techniques and textures of Norris's prose derive not only from contemporary painting and photography but from early cinema as well. In 'Taking a Part: Actor and Audience in Theodore Dreiser's *Sister Carrie*' (*ALR*) Deborah M. Garfield sees a novel peopled with theatrical imposters engaged in making a self, a process that predicates for each character a symbiotic interdependence between the roles of actor and spectator. As a result, it is 'this willing acquiescence to histrionic fantasy which allows Carrie to move blindly forward, while Hurstwood, eventually deprived of all theatrical illusion in his aborted flight from wish to fulfillment, declines'.

Barbara C. Gannon's 'James A. Herne: A Bibliography' (*ALR*) supplements the three existing bibliographical sources for secondary materials and includes annotated entries for Herne's major plays. Warren Motley's 'Hamlin

Garland's *Under the Wheel: Regionalism Unmasking America*' (MD) discusses the 1890 play, its ideology, and its realistic local colour as the result of Garland's exposure to Ibsen and association with James Herne, whose own more successful plays in turn draw from Garland's regionalism and therefore mark *Under the Wheel* as 'a step toward the distinctive qualities of American dramatic realism'.

American Literature: The Twentieth Century

JOHN B. VICKERY

1. General

Bibliographies of current articles are published quarterly in *AL* and annually in the summer supplement of *AQ*. *MLAIB* includes sections on American literature listing books as well as articles. *TCL* also includes an annotated bibliography of modern items in each issue. Every year the fourth issue of *JML* is devoted to an annual review of the year's critical books, dissertations, symposia, and articles. Within ten general categories, individual items are grouped alphabetically by author. Brief reviews of major works are provided. Three scholars have collaborated on a descriptive bibliography of the work of Carson McCullers¹. Part I consists of a full descriptive listing of her writings and is the work of Adrian M. Shapiro. Part II, prepared by Jackson R. Bryer and Kathleen Field, is an annotated bibliography of critical responses, including reviews, to McCullers' work. It includes material from her publisher, her own papers, and items in her hometown library. Both author and subject indexes are included.

Several more volumes in the *Dictionary of Literary Biography* series have appeared. Volume 3 of the Documentary series² is devoted to reproducing various sorts of archival material (letters, diaries, interviews, and book reviews) that may prove useful in critical and historical interpretation. Writers included in this volume are Saul Bellow, Jack Kerouac, Norman Mailer, Vladimir Nabokov, John Updike, and Kurt Vonnegut. Volume 16 of the Biography series³ is in two parts organized, as is customary, alphabetically; it is devoted to the Beats, major, minor, and unknown. Some appear to have been included more because they were writing during the same period than because they deserve the title. Charles Olson, Robert Creeley, Robert Duncan, and Gary Snyder, for instance, appear less Beat than bohemian in a generic sense. The entries are, however, informative and useful preserving as they do information that otherwise the insignificance of their generators might have allowed to vanish.

1. *Carson McCullers: A Bibliography*, ed. by Adrian M. Shapiro, Jackson R. Bryer, and Kathleen Field. Garland. pp. ix + 275. \$35.

2. *Dictionary of Literary Biography*, ed. by Mary Bruccoli. Documentary Series 3. Gale. pp. xii + 376. \$45.

3. *Dictionary of Literary Biography*. Vol. 16: *The Beats: Literary Bohemians in Postwar America*, ed. by Ann Charters. Gale. Part I, pp. xv + 356; Part II, pp. vii + 330. \$150 per set.

*A World Made Safe*⁴ by Erik Lofroth attempts to determine prevalent values found in best-selling fiction in America from the turn of the century to 1920. No great surprises emerge: the early period (up to 1905) is dominated by issues of wealth and position as well as of individual worth but seen from a perspective stressing social stratification. The next period, that of the war years, is one of change mirrored in the fiction by shifting attitudes towards and insistence on love, home, and family. The post-war period was devoted to formulating re-assuring vistas of an ordered and meaningful universe whose safety balances and offsets the confusions attendant upon the aftermath of the war. Even broader in scope and much more sophisticated in approach is *The Modern American Novel*⁵ by Malcolm Bradbury who provides a deft treatment of American fiction from the 1890s to the present. The approach is historical with chapters devoted to a decade or two and grouped around such predictable but necessary topics as naturalism and impressionism, realism and surrealism, liberal and existential imaginations. The felt necessities of mentioning representative authors as well as those of greater centrality limits the study's analyses both formal and historical, though Bradbury assures us that he is concerned with a comparative perspective which will reveal the continuities between American fiction and its European counterpart.

Berndt Ostendorf's *Black Literature in White America*⁶ is somewhat mistitled since it is concerned with a good deal more than literature. Indeed, only one chapter out of six has that as its central focus. Essentially, he is concerned with black culture as the matrix out of which literature emerges. That culture he finds dominated by a quest for literacy, freedom, and respect so powerful that it uses any strategy to overcome its social impediments. Chief among these is its history of race and class contradictions which confers on it the characteristics of a conflict-ridden nature and ambivalent interpretability. In concentrating on its oral culture, folklore, minstrelsy, jazz music, and literature, Ostendorf endeavours to chart a critical course through the various schools or methods of studying and responding to black culture. For him, such a course will utilize the masses of data and material available to researchers but in a dialectical fashion which sees the contradictions as inherent rather than accidental or deliberate distortions of critical perspective. As a result, what he has to say about black writers is brief and thesis-illustrative, though it is clear that Ralph Ellison is his hero as creative writer and cultural critic.

In his *Distant Obligations*⁷ David C. Duke, a historian, discusses modern American writers and foreign causes they have espoused. The causes are essentially cultural or geographical, military, and political. Ernest Fenollosa represents a cultural and aesthetic interest in the Far East, while Homer Lea looked to the same region to play a part in restoring the Emperor and establishing Sun-Yat-Sen and along the way acquiring a certain reputation as a student of military tactics. A separate chapter examines, rather curiously, the

4. *A World Made Safe: Values in American Best Sellers, 1895-1920*, by Erik Lofroth. AUUp. pp. 166. np.

5. *The Modern American Novel*, by Malcolm Bradbury. OUP. pp. viii + 200. £9.95.

6. *Black Literature in White America*, by Berndt Ostendorf. B&N (1982). pp. ix + 166. \$24.50.

7. *Distant Obligations: Modern American Writers and Foreign Causes*, by David C. Duke. OUP. pp. vii + 318. \$27.50.

involvement of Edith Wharton, Alan Seeger, and Malcolm Cowley in World War I. Of more interest, perhaps, is the effort made by Ernest Hemingway and John Dos Passos to participate in the Spanish Civil War. Other writers discussed are Waldo Frank, Ezra Pound, Louis Fischer, and John Reed. Duke focuses on the lives rather than the works of his subjects and develops the unsurprising but plausible and persuasive thesis that involvement in foreign causes is essentially a function of the emotions and irrational drives in which idealism, disillusionment, isolation, and guilt figure large. Coupled with this, he argues, is the writer's impetus to shape his world into something that speaks directly to his own felt needs and impulses.

Another kind of foreign involvement is dealt with by Philip D. Beidler in *American Literature and the Experience of Vietnam*⁸. It is a highly charged effort by a Vietnam veteran and critic to characterize the writing from the late 1950s to the present which sought to render the specific realities of the war and to seek their significance then and now. Though there is, Beidler demonstrates, a wide range of genres employed – traditional novels of combat, soldier-memoirs, oral histories, surreal fantasies, poetry, and non-fiction – what they have in common is a commitment to 'an unstinting concreteness' and an awareness of being involved in discovering in what differing ways the war can be made to yield a significance within the larger evolution of culture. Opening chapters attempt to establish the experience of Vietnam and its relation to traditional American literature. Succeeding chapters approach the material chronologically but with wide-ranging reference to specific texts. The result is a clear sense of prevailing tone, attitude, and theme. Somewhat less clear is any delineation of the points of view and attitudes of the authors, though Beidler does suggest that the absence of this last may be one of the most distinctive traits, the movement towards a kind of random yet determined communal narration and rendering. In his discussion of Tim O'Brien's Vietnam War novel, G. Thomas Couser, in 'Going After Cacciato: The Romance and the Real War' (*JNT*), analyses the narrative's own awareness of how difficult it is to present the war at all, let alone to make the account fit with literary precedents. The novel succeeds because of the self-consciousness of its narrative which uses and defends romance motifs to simulate both the quest for peace and the experience of real war. Edward F. Palm's articulate essay, 'The Search for a Usable Past: Vietnam Literature and the Separate Peace Syndrome' (*SAQ*), maps changes in the moral responses which he feels are characteristic of the American war novel by comparing Joseph Heller's *Catch-22* with O'Brien's *Going After Cacciato*. He concludes that the latter is a rejection of the separate peace motif refined by Heller twenty years ago.

Sanford Pinsker's review essay 'Literature' (*AQ*) assesses the contemporary state of the art discursively but amiably by drawing attention to the congeries of its conflicts and contradictions. *American Writing Since 1945*⁹ by Robert F. Kiernan organizes its subject in terms of the three major genres and then rushes breathlessly through a series of brief characterizations of individual authors and groups. The value of the work resides largely in the number of

8. *American Literature and the Experience of Vietnam*, by Philip D. Beidler. UGeo (1982). pp. xiv + 214. \$17.

9. *American Writing Since 1945: A Critical Survey*, by Robert F. Kiernan. Ungar. pp. x + 168. \$11.95.

authors and works cited and capsulized rather than in the depth of the analysis or the sustainedness of the historical argument.

SoQ devotes a special issue to contemporary Southern writers with another issue promised on more of the same. All included here are women writers and some are black. An interview essay introduces the separate essays on individual writers from Shirley Ann Grau and Alice Walker to lesser knowns such as Gail Godwin and Ellen Douglas. Though the editor is at pains to point out that these writers have a significantly different perspective and background from that of predecessors such as William Faulkner and Robert Penn Warren, it is also clear that themes of gender and regional womanhood, home and family, and social responsibility continue to figure prominently. The essays are helpful and insightful introductions which should encourage wider attention to their subjects. Catherine Rainwater and William J. Scheick co-edit a special issue of *TSLL* devoted to 'Three Contemporary Women Writers: Hazzard, Ozick, and Redmon'. It contains their introductory essay, other critical contributions by Nina Baym, Victor Strandberg, and Elizabeth Ammons, interviews with all three novelists, and primary bibliographies for two of them.

Critics continue to extend their attention to popular culture. Christine Bold's 'The Voice of the Fiction Factory in Dime and Pulp Westerns' (*JAmS*) details the economy of production involved in the creation of dime novels and pulp magazines from 1860 to 1950. Having integrated the pulp western novelist into the production apparatus and formalized the readers' role within predetermined limits, publishers succeeded in substituting a corporate voice for authorial creativity. 'The Snub-Nosed Mystique: Observations on the American Detective Hero' (*MFS*), by Frederic Svoboda, interprets the detective hero as a version of the western hero. In 'Stepsons of Sam: Re-Visions of the Hard-Boiled Formula in Recent American Fiction' (*MFS*) Larry E. Grimes discerns the influence of the school on three American writers, Jules Feiffer, Richard Brautigan, and Thomas Berger. More narrowly focused is an intelligent and well-argued essay by William Nelson and Nancy Avery, 'Art Where You Least Expect It: Myth and Ritual in the Detective Series' (*MFS*). It argues that in *The First Deadly Sin* and the two succeeding novels in the series, Lawrence Sanders's Chief Edward X. Delaney becomes the mythic figure of one of detective fiction's main ritual patterns.

George J. Becker gives an unpretentious and useful consideration of one of America's most popular contemporary writers in his *James Michener*¹⁰. Becker is under no illusion as to Michener's fictive skill, but he does identify some of the major factors that account for the popularity of many of his works: his profligacy in character creation, his development of factual density and authenticity, his locating of the heroic in the ordinary person, and his persistence in espousing values essential to a healthy society. Two works on what might be called the stylistics of science have appeared: *Rachel Carson*¹¹ by Carol B. Gartner and *Loren Eiseley*¹² by Leslie E. Gerber and Margaret McFadden. Both provide brief and not terribly satisfactory biographical

10. *James Michener*, by George J. Becker. Ungar. pp. ix + 191. \$11.95.

11. *Rachel Carson*, by Carol B. Gartner. Ungar. pp. xiv + 153. \$11.95.

12. *Loren Eiseley*, by Leslie E. Gerber and Margaret McFadden. Ungar. pp. xx + 176. \$11.95.

sketches. Gartner devotes five additional chapters to Carson's works taking up the individual efforts in chronological order and concluding with a chapter that endeavours to see her writing as an artistic whole. Though overly given to the short paragraph, she provides a useful and admiring account of Carson's artistic and scientific gifts that only intermittently strays into stridency. The Eiseley volume is organized less conventionally in that it takes up his discovery and mastery of the essay form as a medium or genre he would increasingly modify to fit his imaginative bent and then moves on to an identification of six motifs characteristic of Eiseley's thought. These motifs are then discussed serially in subsequent chapters in relation to the entire canon or such parts as are relevant to individual motifs. Included in these are time, human consciousness's making another world, science's sense of wonder, the role Sir Francis Bacon played in Eiseley's later thought, and the nature and function of love. Gerber and McFadden are more ambitious in their approach and perhaps more emphatic in their claims because of the greater versatility exhibited by Eiseley as a writer and thinker.

2. Prose

Writers of the 1920s continue to be afforded more than respectful attention from critics and scholars. Sherwood Anderson figures, somewhat tangentially, in Ray Lewis White's brief note, "'Implications of Obscenity': The English Trial of *Many Marriages*' (JML), which publishes the text of the British review of the 1922 novel and describes the ensuing trial of reviewer and editor.

As is customary, William Faulkner continues to receive wide-ranging attention. Arthur F. Kinney and Doreen Fowler offer a complete catalogue of Faulkner's personal papers in 'Faulkner's Rowan Oak Papers: A Census' (JML). In a long and sensible essay entitled "'Tell Old Pharaoh": The Afro-American Response to Faulkner' (SoR), Craig Werner discusses the various aspects of an ambivalence towards Faulkner on the part of black writers, notably Ralph Ellison and James Baldwin, that 'rests on the limitations of Faulkner's sympathy with and understanding of' the black tradition.

Several books have also appeared. The first of these is a collection of essays by a group of international critics (French, American, and German) who were part of the First International Colloquium on William Faulkner. The collection is entitled *Faulkner and Idealism*¹³ and the responses are diverse to say the least. Joseph Blotner, whose essay leads off the volume, links idealism with an increasingly optimistic outlook on life as evidenced by both biographical information and texts such as *Intruder in the Dust* and *The Reivers*. Thomas L. McHane endeavours to be somewhat more precise and schematic by viewing the career as a movement from youthful to romantic to humanistic idealism. André Bleikasten grapples with the question as to whether ideology is ever transcended or only reflected by texts. He concludes that Faulkner's critiques of Southern ideological assumptions were both attempts at self-therapy and an anti-ideological cure. Michel Gresset draws on the metaphysical trappings of existential and Lacanian psychoanalysis to argue that up to *Pylon* Faulkner was obsessively confronting and looking at his own

13. *Faulkner and Idealism: Perspectives from Paris*, ed. by Michel Gresset and Patrick Samway SJ. UMiss. pp. 168. \$12.50.

phantasms. In that work or as a result of it, he realized that witnessing the intolerable was insufficient. With *Absalom, Absalom!* he made rhetoric a strategy and sought to overcome his inner hell with the 'power of the word'. Dieter Meindl examines the role and scope of romantic idealism by concentrating on *The Wild Palms*, while Noel Polk baldly and not wholly fairly probes the relationship between Mink and Flem Snopes in *The Mansion* in order to exculpate Flem and indict Mink. Monique Pruvot tries to make the Orpheus myth pertinent to Faulkner's imagination if not to the topic of idealism, while François Pitavy explores the figure of the idiot as the quintessential projection of the ideal. *Knight's Gambit* is examined by Patrick Samway SJ who finds that Gavin functions idealistically and realistically.

John Pikoulis's *The Art of William Faulkner*¹⁴ endeavours to direct and arouse British readers' attention to his subject by focusing on the major works from *Sartoris* to *Go Down, Moses*. He endeavours to limn in the roles of oral narrative, the Civil War, and Faulkner's self-assessment as a 'failed poet' in his demonstrated originality. Dr Pikoulis is clear, unpretentious, and judicious in his synthesis of Faulkner criticism though scarcely original or controversial. *Voice and Eye in Faulkner's Fiction*¹⁵ is Hugh M. Ruppensburg's workmanlike and sensible contribution to recent studies of Faulkner's narrative structure. His particular concern is narrative viewpoint and perspective which he explores in relation to *Light in August*, *Pylon*, *Requiem for a Nun*, and *Absalom, Absalom!* Ruppensburg attempts to avoid all of the current critical fads with a consequent increase in readability but with some diminishment in critical surprises or significant advances. Nevertheless, his taxonomical exercise in modes of narration enables him to demonstrate how the starkness of *Pylon*'s vision is in large measure a function of elliptical imagery merged with a combination of internal and external narrative and of different character perspectives. As such, he rightly points out *Pylon* is a narrative transition between *Light in August* and *Absalom, Absalom!* In regard to this last, most difficult novel, Ruppensburg has some interesting remarks on what he calls the Detective and Impressionist schools that gather around its enigmatic labyrinth.

The stories as well as the novels receive some attention. Max Putzel's 'Faulkner's Memphis Stories' (*VQR*) supplies an informative though rambling commentary on Faulkner's short-story undertakings of the late 1920s and early 1930s. 'Faulkner, the Mississippi Gambler' (*JML*) by Helen M. Poindexter briefly clarifies, yet once again, the stakes in the poker game and the mistakes of critical interpretation their unfamiliarity has occasioned in connection with the short story 'Was'. Brenda Eve Sartoris consults the *OED* to establish a link between Ab Snopes's offense and medieval manorial rents in 'Cornbote: A Feudal Custom and Faulkner's "Barn Burning"' (*SAF*).

'Faulkner's Notes to *Soldier's Pay*' (*JML*) by Emily K. Dalgarno studies the two manuscript pages of working notes for the novel for their 'insight into the actual work of integrating history with domestic satire'. Rather more ambitious is Julie M. Johnson's 'The Theory of Relativity in Modern Literature: An Overview of *The Sound and the Fury*' (*JML*). It discusses

14. *The Art of William Faulkner*, by John Pikoulis. B&N (1982). pp. xii + 238. \$27.50.

15. *Voice and Eye in Faulkner's Fiction*, by Hugh M. Ruppensburg. UGeo. pp. 179. \$16.

relativity theory, its popular misconceptions, and its reception by novelists as diverse as Wyndham Lewis and Lawrence Durrell before arguing as a test case that Einstein's 'paradox of the clocks' is used as 'one metaphor for Quentin's obsessed effort to escape time'. Joseph R. Urgo's note, 'Temple Drake's Truthful Perjury: Rethinking Faulkner's *Sanctuary*' (AL), attempts to see her more sympathetically than usual by questioning scholars' claims that she perjured herself. 'Past and Present in *Light in August*' (AL) is Harold Hungerford's unravelling of the chronological schema of the novel; in it, his supporting evidence shows that the novel's chronology is 'overwhelmingly consistent' and that it 'illuminates the psychology of Faulkner's characters'. Another note, this by Loren Schmidtberger, entitled 'Names in *Absalom, Absalom!*' (AL), discusses with some vigour and factual rigour the naming motif among the Sutpens and Compsons. David Krause interestingly and self-reflexively frames his analysis of Shreve's invented letters, 'Reading Shreve's Letters and Faulkner's *Absalom, Absalom!*' (SAF), with the argument that for Faulkner 'writing about his characters writing and reading letters provides a way of writing, albeit a sublimated way of writing, about writing and reading novels'. Impatient with criticism that refuses to respect the integrity of individual narratives within the novel, Philip J. Egan's 'Embedded Story Structures in *Absalom, Absalom!*' (AL) discusses the 'small enclosures' of discrete narrative as 'individual aesthetic units' that 'amplify the overall tragic vision' through reiterations of tragic biography and circular structure. More extrinsic in character is Linda Kauffman's 'Devious Channels of Decorous Ordering: A Lover's Discourse in *Absalom, Absalom!*' (JAmS) which establishes compelling links between texts as various as Ovid's *Heroides*, Roland Barthes's *A Lover's Discourse*, and Faulkner's masterpiece. It convincingly outlines the central themes and formal features of the subgenre of the lover's discourse, explaining why it has been neglected while establishing its importance. In a long note by Laura P. Claridge, 'Isaac McCaslin's Failed Bid for Adulthood' (AL), there is taken up once again the issue of Ike's renunciation of the land in 'The Bear' in order to argue that his failure of choice stems from confusions of paternity. These consist both of the lack of a 'real father' (biological or adoptive) and of the inadequacies of the father-substitutes. And finally, David Rife's note on 'Rex Stout and William Faulkner's Nobel Prize Speech' (JML) discovers the source of Faulkner's 'last ding-dong of doom' in Stout's 1935 mystery novel *The League of Frightened Men*.

'F. Scott Fitzgerald and Charles G. Norris' (JML) by Richard Alan Davison clears promising new ground and makes apt use of unpublished source materials in delineating the relationship between Fitzgerald and Frank Norris's younger and largely forgotten novelist brother. In a note entitled 'Acts of Madness or Despair: A Note on *The Secret Agent* and *The Great Gatsby*' (SAF), Ted Billy strengthens the case for direct influence by scrutinizing the final three chapters of each novel where 'the apparent coincidences of plot become very distinctive'. Alice Hall Petry, in 'Love Story: Mock Courtship in F. Scott Fitzgerald's "The Jelly-Bean"' (ArQ), suggests that his use of dual protagonists constitutes a 'conscious effort' to treat Jim Powell and Nancy Lamar as foils in order to underscore the story's principal theme of the degeneration of the myth of the old South. Broader in scope is Donald Monk's 'Fitzgerald: The Tissue of Style' (JAmS). It assesses the major works in terms

of the 'lingering after-effects' of the verbal swoons of style that mark Fitzgerald's participation in the Romantic Decadence. Robert Merrill proposes a more concerted approach to the canon in terms of tragic action. In '*Tender Is the Night* as Tragic Action' (*TSLL*) he analyses the text as formal tragedy, incidentally establishing the priority of the 1951 revised edition since it adheres more closely to Fitzgerald's 'original conception'.

Scott Donaldson adds another title to his already considerable bibliography in Hemingway studies with 'Woolf vs. Hemingway' (*JML*), a note-length assessment of the distaste each writer felt for the other's work, particularly after Woolf's 1927 review of *Men Without Women* and *The Sun Also Rises*. Treating another writer who fared poorly in Hemingway's autobiographical recollections, Jeffrey Myers judges sensibly enough that Hemingway seemed compelled to attack writers who had helped advance his career and to make of discarded benefactors satiric victims in his 'Hemingway, Ford Madox Ford, and *A Moveable Feast*' (*CritQ*). Of a similar order is Michael S. Reynolds's 'Hemingway's Stein: Another Misplaced Review' (*AL*), which compares the ambiguities of Stein's review of *Three Stories and Ten Poems* with those inherent in Hemingway's earlier review of *Geography and Plays*, concluding that both suggest there is a lot yet to discover about what Hemingway was learning from Stein in his early years in Paris. Mark Spilka's two companion *JML* articles entitled 'Victorian Keys to the Early Hemingway' provide a diffusively detailed discussion of Grace Hall Hemingway's part in shaping the author. 'Part I – *John Halifax, Gentleman*' recounts her admiration for Dinah Craik's Victorian 'pluck and success tale' while 'Part II – *Fauntleroy* and *Finn*' argues for her son's assimilation of this cultural archetype and those purveyed in Francis Hodgson Burnett's *Little Lord Fauntleroy* and Mark Twain's novel. In another research piece, Michael S. Reynolds insists, in his 'Holman Hunt and "The Light of the World"' (*SSF*), that Hemingway took the title of his short story from Hunt's painting, a copy of which Hemingway's mother donated to a church in memory of her father – out of vanity, Reynolds is sure. Thus the story must be an ironic commentary on his mother's vanity.

The bulk if not the best of the attention is devoted to the short stories during this review period. Paul J. Lindholt argues, in his 'Ernest Hemingway's "Summer People": More Textual Errors and a Reply' (*SSF*), that the serious errors that appear in the Scribners and Bantam editions of the Nick Adams stories were probably accidental, though others have thought them deliberate. He also points to other confusing discrepancies between the manuscript and the printed text. Critical judgements concerning Nick Adams's father and his role in the short story 'Ten Indians' have been apt to divide according to the critic's conviction that the doctor's disclosure of Prudie Mitchell's 'betrayal' of Nick embodies a deliberate cruelty, a kindness and attempted bonding, or an ultimate ambiguity. Robert E. Fleming's 'Hemingway's Dr. Adams – Saint or Sinner?' (*ArQ*) consults two manuscript versions for excisions that suggest, along with Fleming's careful re-appraisal of details intact in the published version, that 'Hemingway did not intend to depict Nick's father unfavorably but rather as a man who has suffered a good deal' and who coincides with the figure of the 'lonely father' that Hemingway projects from his own life into the background of all the Nick Adams stories. In 'A Long Look at Hemingway's "Up in Michigan"' (*ArQ*) Leo Spenko attempts to re-assign the status of 'masterpiece', though a 'flawed' and 'minor' one, to the short story that Stein

dismissed as 'inaccrochable'. He does so largely through the rather improbable rhetorical method of renarrating the story apparently in order to remind us of its poignancy. 'The Artist's America: Hemingway's "A Clean, Well-Lighted Place"' (*ArQ*) by William E. Meyer Jr views the story through the 'visual bias' of American culture and finds the 'agony over visual revelation' represented by Hemingway's style to be an emblem that 'best epitomizes the artist's America'. Larry Edgerton, in "'Nobody Ever Dies!": Hemingway's Fifth Story of the Spanish Civil War' (*ArQ*), introduces the uncollected 1939 short story to the critical world to no great point since he finds it slickly made but as a whole 'disappointing and not true'. Bruce Morton's 'Music and Distorted View in Hemingway's "The Gambler, the Nun, and the Radio"' (*SSF*) submits that the author deliberately uses music ironically in this story to reinforce its cynicism and pessimism. B. J. Smith's "'Big Two-Hearted River": The Artist and the Art' (*SSF*) reads the story as one that is as much about writing as it is about war, recounting that period just after Hemingway lost some manuscripts in a Paris railway station and had to start over. In an important article re-affirming Hemingway's critical and stylistic pragmatism, Paul Smith, in 'Hemingway's Early Manuscripts: The Theory and Practice of Omission' (*JML*), reviews Hemingway's statements concerning his 'theory of omissions' and then gives extended attention to the manuscript versions of 'Big Two-Hearted River' to establish that 'the outlines of his best theory are implicit in his practice'.

Ten essays particularly written for the occasion comprise A. Robert Lee's *Ernest Hemingway*¹⁶. Two are devoted to the short stories, four to the novels, and four to overviews of one sort or another. If not all manage wholly fresh insights, they do make a concerted effort to appraise Hemingway without animus or adulation and with a fuller appreciation of the relevance and the risk inherent in biography and psychobiography. Interesting cases are made for a reconsideration of the achievement of *For Whom the Bell Tolls* and *Islands in the Stream*. The late Brian Way mounts an ingenious and not unpersuasive case for Hemingway's having been a more creative intelligence than has yet been allowed. Even more perceptively, Faith Pullin uses a feminist perspective to suggest that Hemingway's stress on the loner is a means of revealing and masking his resistance to the notion of relationship itself. It is perhaps too soon to expect a full-scale resurrection of Hemingway's reputation, but as Frank McConnell makes clear, its recent diminution at least can be seen both as a modified version of Harold Bloom's anxiety of influence working itself out and as an inability of contemporary American novelists to completely expunge his language, vision, and attitude from their work and consciousness.

James T. McCartin sounds notes of healthy irreverence for the Hemingway myth in 'Ernest Hemingway: The Life and the Works' (*ArQ*). In a spirited and forthright polemic which uses the evidence of the recently released *Selected Letters* to expose frequent instances of obsession and self-deception, McCartin particularly concentrates on debunking the self-promulgated myth of disciplined work habits. He concludes that 'Hemingway suffered a kind of intellectual paralysis, and could subject none of his prejudices to analysis'. Robert E.

16. *Ernest Hemingway: New Critical Essays*, ed. by A. Robert Lee. Vision, pp. 213. £13.95.

Fleming's note, 'Hemingway and Peele: Chapter I of *A Farewell to Arms*' (SAF), asserts that the first chapter of the novel must have undergone revision to accommodate 'ironic commentary on and refutation of' borrowing his title from George Peele's poem. S. A. Cowan's 'Robert Cohn, the Fool of Ecclesiastes in *The Sun Also Rises*' (DR) argues that Cohn's psychological authenticity is less significant than his symbolic function as a development of the *naif* figure of Ecclesiastes. Jessie Biers writes 'Jake Barnes, Cockroaches, and Trout in *The Sun Also Rises*' (ARQ) to argue the uninteresting proposition that Barnes's impotence is psychological and moral as well as physical.

Two other authors from the 1920s are Gertrude Stein and Djuna Barnes. The former is the subject of Lisa Ruddick's '“Melanctha” and the Psychology of William James' (MFS) which applies James's notion of selective consciousness to the character development of Melanctha and Jeff Campbell. The latter survives in the story because he achieves selective habits of attention, whereas Melanctha perishes in her quest for experience for its own sake. Barnes is the focus for 'The Backgrounds of *Nightwood*: Robin, Felix, and Nora' (MFS) which rends the curtain of privacy surrounding the biographic interpretation of the novel with a richness of detail about the originals of the characters, most conspicuously concerning Elsa Loringhoven whom DeVore identifies as the character source for Barnes's Robin.

A range of other women authors also receive attention. Elizabeth Keyser views Charlotte Perkins Gilman's 1915 feminist utopia as a re-interpretation of Swift with special attention to Gulliver's Fourth Voyage in 'Looking Backward: From *Herland* to *Gulliver's Travels*' (SAF). Gilman's utopia, she concludes, is 'more optimistic than its model' because of its characters' ability to translate utopian values into action. John Ditsky's '“Listening with Supersensual Ear”: Music in the Novels of Willa Cather' (JNT) examines the structural and thematic roles of music in several Cather novels. Nancy A. Walker reads the conventional theme of seduction and abandonment as means of enlargement on 'the ambiguity of human relationships' in her note, '“Seduced and Abandoned”: Convention and Reality in Edith Wharton's *Summer*' (SAF). Mary Suzanne Schriber takes a broader view in 'Convention in the Fiction of Edith Wharton' (SAF) where she suggests that Wharton's treatment of convention in relation to 'the culture's idea of woman' has three unnoticed aspects: it demonstrates the consequences of allowing women only marriage as an approved activity; it diminishes human attentiveness by reducing direct perceptions; and it is subject to manipulation by both sexes.

Joyce Carol Oates's eloquent, polemical analysis of the presentation of women by male writers of the high modernist generation, '“At Least I Have Made a Woman of Her”: Images of Women in Twentieth-Century Literature' (GaR), directs a brief side glance at the nineteenth-century tradition of preserving the 'mystique of biological determinism' represented by *The Scarlet Letter* before concentrating on Faulkner's misdirection of male anxieties against women in his creation of Joanna Burden. Defining what she regards as one of the distinct features of the *bildungsroman* written by women, Charlotte Goodman writes 'The Lost Brother, the Twin: Women Novelists and the Male-Female Double *Bildungsroman*' (Novel). In it she examines Willa Cather's *My Antonia*, Jean Stafford's *The Mountain Lion*, and Joyce Carol Oates's *Them*, along with George Eliot's *The Mill on the Floss* and Emily Brontë's *Wuthering Heights*, finding in them the female longing for male

companionship and for male prerogatives. In 'Joyce "after" Joyce: Oates's "The Dead"' (*SoR*) Gordon O. Taylor investigates several of the interlocking allusions to James Joyce in Joyce Carol Oates's story to describe an influence 'in which the honorific gesture is as sincere and substantial as the act of appropriation is openly declared'. Cynthia Griffin Wolff, 'Play It As It Lays: Didion and the Divine Heroine' (*ConL*), targets the detractors of Joan Didion's fiction by arguing quite convincingly and comprehensively for the 'deeply moral intention in Didion's novel' by discussing the heroine against a context of American moral codes and heroes who, like Melville's Ishmael, plunge 'into the uttermost recesses of [their] nature to discover the meaning of "self" and "life"'.

*Anais Nin*¹⁷ by Nancy Scholar is an introduction to and critical overview of that most elusive of women writers. Emphasis is given to Nin's monumental *Diary* which though flawed is seen as more important than the fiction which is largely a variation on the autobiographical themes of the journal. Scholar shrewdly places Nin in both an autobiographical and female literary tradition in order to show her representative as well her unique qualities. In this, she is particularly good at showing how Nin's subjectivity and uncertain perceptions of the world enable her to make the *Diary* into a seductive appeal to authenticity which continually offers more than it provides. Scholar is able to assess both the centrality of Nin's narcissism to her focal subject and also its stylistic destructiveness to her efforts at formal achievement.

Successors to and competitors with the modernist generation also attract a number of critics. Bernard C. Schoenfeld's 'Aiken, Agee, Sandburg: A Memoir' (*VQR*) draws graceful and endearing portraits of his friendships with the three authors. '"Silent Snow, Secret Snow": Style as Art' (*SSF*) by Elizabeth Tebeaux suggests that what is of more lasting interest than the psychological problem behind Conrad Aiken's characterization of Paul are the verbal strategies – such as alliteration and onomatopoeia – that vividly render his withdrawal from reality. In '"Active Faith" and Ritual in *The Fathers*' (*AL*) Richard Law offers a substantial reading of Allen Tate's novel directed towards an analysis of the 'searching critique' of Tate's own Agrarian assumptions about the value of a traditional society 'within a complex narrative and dramatic structure'. In an intellectually rich and stimulating discussion, 'Three Max Gottliebs: Lewis's, Dreiser's, and Walker Percy's View of the Mechanist-Vitalist Controversy' (*SNNTS*), Mary G. Land traces the influence of scientific mechanist Jacques Loeb on Sinclair Lewis and Theodore Dreiser. Using *Arrowsmith* and *An American Tragedy* to support her argument, she contrasts these novels' mechanist assumptions with the vitalist implications of Percy's *Love Among the Ruins* to show why Lewis's and Dreiser's literary reputations have suffered for their allegiance to mechanistic assumptions.

At long last John O'Hara gets something like his just due in Robert Emmet Long's introductory study¹⁸. Two chapters are devoted to the short stories, which Long rightly sees as O'Hara's major achievement both in terms of quantity and quality. Other chapters deal with *Appointment in Samara*, *Butterfield 8*, and *Hope of Heaven* which, Long argues, form a kind of trilogy of the 1930s. A separate category is created for the novels of the middle period which

17. *Anais Nin*, by Nancy Scholar. Twayne. pp. 143. \$14.95.

18. *John O'Hara*, by Robert Emmet Long. Ungar. pp. xii + 189. \$11.95.

deal with families and their sagas, while the final period is recognized as too diverse for schematization. Long underlines O'Hara's psychic traumas and compulsive obsessions and how they affected his fiction, but he is also concerned to credit his technical capacities and his willingness to effect aesthetic shifts from the early taut, dramatic works to the ungainly, quasi-allegorical family sagas of the middle period and later to the more inward psychologically oriented assessments of individual neuroticism. In the process, Long suggests that O'Hara may best be seen not as a social historian of middle-class life but as an aesthetic analyst of 'an obsessive, prismatic theme', a role that perhaps explains his enduring admiration for F. Scott Fitzgerald. Another introductory study is *Thomas Wolfe*¹⁹ by Elizabeth Evans which endeavours to say what can be said for a deeply flawed writer whose capacities for portraiture and what can be called the lyricism of loneliness gave him a modest place in modern American fiction.

Robert James Butler sets out to reconstitute James T. Farrell's flagging reputation in 'Parks, Parties, and Pragmatism: Time and Setting in James T. Farrell's Major Novels' (*ELWIU*). Lapses in the works are excused by arguing for principles of unity inherent in Farrell's concept of time and his use of parks and parties as symbolic settings. In 'A Conversation with James T. Farrell' (*PR*) Philip L. Gerber and Jack C. Wolfe publish their 1979 interview in which Farrell reminisces volubly about Chicago, the 1920s and the Lost Generation, Dreiser, and the Studs Lonigan trilogy while offering comments on the nature of the American economy and the future of fiction. From a largely biographical slant, Lewis M. Dabney re-assesses a once influential critic in his 'Edmund Wilson and *The Wound and the Bow*' (*SR*). Somewhat related is a piece by John D. Hazlett. He presents a reading of *Exile's Return* as an autobiographical narrative whose ideological pilgrimage towards Marxism is almost completely effaced by revisions and ideological revisionism in 'Conversion, Revisionism, and Revision in Malcolm Cowley's *Exile's Return*' (*SAQ*). Russell Fraser, in 'My Two Masters' (*SR*), writes a chatty, insightful personal estimate of the work of his friends and mentors, Allen Tate and R. P. Blackmur. In a somewhat similar vein is Robert B. Heilman's 'Cleanth Brooks and *The Well Wrought Urn*' (*SR*). It is framed in terms of the 'educational-critical-literary climate' in which Brooks's position was formulated and of the 'tactical problems in the vocabulary' by which he sought to anticipate 'popular misconceptions'.

Other concerns outside fiction *per se* are addressed in Jerome Bump's 'Creativity, Rationality, and Metaphor in Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*' (*SAQ*). Barbara Lounsberry's 'Personal Mythos and the New Journalism: Gay Talese's Fathers and Sons' (*GaR*) uses the treatment of father-son relations in Talese's version of the new journalism to propose the caveat that 'the new journalism, the docu-drama, and other hybrid forms of fact and fiction' are inevitably controlled by the subjectivity of the writer's personal mythos. In 'Willy Loman and *The Soul of the New Machine*' (*JAmS*) Richard T. Brucher discusses Tracy Kidder's new journalistic version of a 'high-tech frontier tale' and the relevance of Arthur Miller's play as affording a critical context. Miller's play and Kidder's book apparently share a Whitmanesque heritage in their interest in the technological sublime and their domestication of the machine 'into the typology of the American West'.

19. *Thomas Wolfe*, by Elizabeth Evans. Ungar. pp. xi + 186. \$11.95.

Linda W. Wagner offers a full account of Lillian Hellman's four autobiographical sketches as an exploratory 'journey into the writing world and into her own consciousness' in 'Lillian Hellman: Autobiography and Truth' (*SoR*).

Post-war writers are rapidly gaining on their predecessors in critical attention. As its title suggests, Daniel Fuchs's *Saul Bellow: Vision and Revision*²⁰ focuses on two aspects of its subject – the dominant and pervasive intellectual stance and cultural attitude of the author and his methods of capturing, refining, and communicating that view. The bulk of the study concentrates on the latter with six novels receiving extended treatment together with the short stories and a single play. Here Fuchs is concerned with Bellows's methods of composition and with tracing how the novels themselves evolved through their author's energetic but uncertain beginnings, sustained rewritings as efforts at self-clarification, and then relatively rapid completion once the reality and authenticity of characters, their behaviour, and responses have been established. In general, though there is little that is terribly new in Fuchs's assessment of Bellow's vision, it is nevertheless uncommonly just, acute, and insightful. He is particularly good in counterpointing Bellow and Norman Mailer as dialectically polar responses to the modernism of Flaubert and Joyce.

'Fathers and Sons: "Papa" Hemingway and Saul Bellow' (*PLL*) by Allan Chavkin is a solid if somewhat predictably conventional reading of Bellow's ambivalence towards the dominant literary figure of his early career, his rebellion against the 'hard-boiled' ethos of the Hemingway code, and his refusal to emulate what he finds to be Hemingway's self-limiting avoidance of direct expression of emotions and ideas. With the aid of a concordance or two and an *OED*, Eugene Hollahan, in '“Crisis” in Bellow's Novels: Some Data and a Conjecture' (*SNNTS*), suggests that Bellow's use of the word 'crisis', by way of etymology, is meant to indicate discrimination or decision and that advances one of his main themes from *Dangling Man* to *Humboldt's Gift* – the traditional value of character and responsibility. 'Henderson the Rain King: A Parodic Exposé of the Modern Novel' (*ArQ*) by Gloria L. Cronin finds evidence that Bellow is parodying the 'false intellectual assumptions' of the modernist generation. Charles Berryman reviews in order to undercut the history of 'semi-religious critical statements' on Bellow's heroic stand against cultural nihilism in his 'Saul Bellow: Mr. Sammler and King Lear' (*ELWIU*) before undertaking a comparison of novel and play which suggests critical confusions of author and protagonist have unjustly lightened and simplified our perception of Bellow's vision. In 'The World as Will and Idea: A Comparative Study of *An American Dream* and *Mr. Sammler's Planet*' (*MFS*) Susan Glickman wanders through an aimless maze of comparisons, finding so much meaning in coincidences that it is sometimes unclear whether she wants to be taken seriously. Unaccountably, her conclusion, that Bellow sees a world governed by an 'essential' God while Mailer views the universe as ruled by an existentialist God, has point, though not so much as can be found in Fuchs's comparisons and contrasts.

Traditional novelists of the same general era include John Cheever of whom Malcolm Cowley provides a gracious narrative reminiscence in 'John Cheever: The Novelist's Life as a Drama' (*SR*). Pico Iyer characterizes Ann Beattie's fiction as the present generation's heir to the *New Yorker* ambience created by

20. *Saul Bellow: Vision and Revision*, by Daniel Fuchs. DukeU. pp. xi + 338. \$35.

Cheever, J. D. Salinger, and John Updike 'for, by, and about those who lead lives of quiet desperation' in his brief assessment 'The World According to Beattie' (*PR*). Updike himself is the subject of Ronald E. McFarland's 'Updike and the Critics: Reflections on "A&P"' (*SSF*). He reads Sammy's character as ambiguous and as unworthy of the complete admiration other critics have bestowed on him. He also unveils the symbolic significance of HiHO crackers and other products we may have consumed in ignorant bliss. With 'The Word as Scandal: Updike's *A Month of Sundays*' (*ArQ*) John T. Matthews touches on *The Scarlet Letter* and *As I Lay Dying* while discussing with considerable agility and persuasion the problem of intertextuality and its relation to 'the theological contexts for the author's incarnate word' in Updike's novel. In 'The Profaning of Romanticism in Trilling's "Of This Time, Of That Place"' (*MFS*) W. Paul Elledge examines the contrasting romantic and classical sensibilities that run through the characterizations of the two main characters in a story by Lionel Trilling. Earl V. Bryant's intermittently implausible 'The Tree-Clock in Bernard Malamud's "Idiots First"' (*SSF*) reads the branches on a tree as the hands of a clock with a view to reinforcing the *carpe diem* theme.

J. H. Bowden's *Peter DeVries*²¹ is a breezy introduction to a writer whom he sees as a serious comic artist given to an undercurrent of theological inquiry largely as a result of his Dutch Reformed Church upbringing which left him a twofold outsider in his American surroundings. The general themes of DeVries' work are addressed but scarcely probed. Exurbia, marriage, sex envisaged and experienced, the impact of death, the fact and perception of absurdity become the basis for plot synopsis and comment. The former is made in a straight-faced fashion that does considerably less than justice to DeVries' exaggerated lunacy and inspired zaniness of invention, while the latter is brief, slangily offhand, and strained, as if the critic were trying to outdo the author.

'John Gardner: Writer and Teacher' (*GaR*) is Raymond Carver's recollection of his former mentor's techniques of teaching creative writing while working at Chico State College in 1958. Jeff Henderson's 'The Avenues of Mundane Salvation: Time and Change in the Fiction of John Gardner' (*AL*) adds to the stock of recurrent concepts and polarities underlying the moral content of Gardner's work. He sees the theme of time and change as the primary means of accessing 'the possibility of mundane salvation, as opposed to the celestial or supernatural' forms of redemption. David Cowart's 'The Dying Fall: John Gardner's *October Light*' (*TCL*) gives perhaps the most comprehensive and satisfying reading of the novel to date, particularly in its attention to the interplay of morality between the parodic novel-within-the-novel and its framing tale. Robert A. Morace writes '*Freddy's Book*, Moral Fiction, and Writing as a Mode of Thought' (*MFS*). He applies an ignored principle from Gardner's hotly debated but largely dismissed *On Moral Fiction* to *Freddy's Book*. The latter he sees as a parable of writing as Gardner and the writers within the novel write moral fiction which instead of being didactic opens the writer to transformations by the power of his own discoveries through his own writing.

Michael D'Orso uses a Spenglerian backdrop to throw into relief Jack Kerouac's intellectual struggle with the breakdown of civilization and

man's consequent loss of union with time in his 'Man Out of Time: Kerouac, Spengler, and the "Faustian Soul"' (SAF).

Familiar and not so familiar Southern writers continue to engage critics. In 'Cable and Turgenev: Learning How to Write a Modern Novel' (SNNTS) Robert O. Stephens effectively uses biographical and internal evidence from George Washington Cable's novels to suggest Turgenev's lasting influence on Cable's artistry as he moved from the short story to the novel. William A. Sessions reconsiders the work of South Carolina Pulitzer Prize winner Julia Peterkin in 'The Land Called Chicora' (SoR) and finds her novels render 'a moment of transformation' in the life of the South and of American culture. A comparative study of Katherine Anne Porter and Jean Rhys by Judith Kegan Gardiner is entitled '“The Grave”, “On Not Shooting Sitting Birds,” and the Female Aesthetic' (SSF). Persuasively and lucidly, she analyses an attitude towards female creativity. Thomas F. Walsh's 'Braggioni's Jockey Club in Porter's "Flowering Judas"' (SSF) notes that the ominously elitist characterization of the revolutionary in the story anticipates the more fully distrustful rendering of Velarde in a later story, 'Hacienda'.

In *Eudora Welty's Chronicle: A Story of Mississippi Life*²² Albert J. Devlin argues that Welty's fiction constitutes a *de facto* chronicle of the history of her native state from its beginning as a territory until the present. In the course of this, he draws attention to her role as publicity director in the 1930s for the Works Progress Administration of the federal government, to her relationship to her hometown of Jackson, to her affinities with and departure from the Southern Agrarian movement of the 1930s, and to pervasive patterns of historiographical thought represented by Carl Degler and Hayden White. At the same time, he disclaims her having the same measure of deliberateness as shaped Ellen Glasgow's fictional social history of Virginia. Instead he finds Welty concerned essentially with a comprehensive attention to history which is then shaped aesthetically into satisfying forms that testify to the discovery of changeless values within time. As a result, though a sensitive and often illuminating study of Welty's work, Devlin's chronicle does not alter the view that Welty is more an oblique and evanescent lyricist of place and person than a chronicler of regional and sociological transformations.

Daniele Pitavy-Souques' 'Watchers and Watching: Point of View in Welty's "June Recital"' (SoR) deploys the metaphor of a theatre to describe the dialectic of perception created by Loch and Cassie. Those interested in the conjunction of mythical and comic elements in Welty's short fiction would do well to consult Nancy Ann Cluck's 'The Aeneid of the Natchez Trace: Epic Structure in Eudora Welty's "The Wide Net"' (SoR), which assesses the comic enhancement lent by Welty's use of epic conventions. A writer with some affinities with Welty is examined in Marilyn Malina's 'An Analysis of Peter Taylor's "Venus, Cupid, Folly, and Time"' (SSF). It thoughtfully explores the thematic links – primarily the theme of appearance versus reality – between Taylor's story and Agnolo Bronzino's painting from which Taylor took his title.

*Flannery O'Connor: The Imagination of Extremity*²³ by Frederick Asals is a

22. *Eudora Welty's Chronicle: A Story of Mississippi Life*, by Albert J. Devlin. UMissip. pp. xiv + 214. \$20.

23. *Flannery O'Connor: The Imagination of Extremity*, by Frederick Asals. UGeo. pp. xi + 263. \$17.50.

significant contribution to what has become a densely populated area. It charts the dimensions of the writer's imagination in a manner that is as level-headed as it is critically sophisticated. Shaping all of these, he finds, is her attraction, even passion, for extremes and polarities. More clearly than any of his predecessors, Asals shows how while maintaining her ascetic strain and attitude, O'Connor shifts after *Wise Blood* by degrees from a Manichean rendering of the human condition and the world to a sacramentalism that issues in an awareness of the eschatological. The thematic focus moves from matters of faith and doubt, belief and disbelief to the apocalyptic and visionary in which a devastating knowledge is evidenced to the central characters of the stories and novels. Her later work, he contends, is marked by her sense that her role as a writer requires her to be a prophet who holds "God and man in a single thought". Hence, she must simultaneously employ satiric and apocalyptic perspectives to portray the divided self for whom rebellion is a natural state in a world where death, either literal or metaphoric, is everywhere. William J. Scheick identifies a plausible source for the Misfit in 'Flannery O'Connor's "A Good Man is Hard to Find" and G. K. Chesterton's *Manalive*' (*SAF*). A. R. Coulthard's 'From Sermon to Parable: Four Conversion Stories by Flannery O'Connor' (*AL*) argues that only in the last two stories does O'Connor avoid letting her moral sense override her dramatic sense and lapsing into the explicit theology of a morality play.

Ethnic writing gradually broadens its critical constituency. Taking exception to the theme of alienation seen by most critics in N. Scott Momaday's 1969 novel, Michael W. Raymond advances a different view in 'Tai-me, Christ, and the Machine: Affirmation Through Mythic Pluralism in *House Made of Dawn*' (*SAF*). He maintains that the novel's focus on the pluralism of ordinary life enables a successful quest for meaning. Alan Golding in 'Jean Toomer's *Cane*: The Search for Identity Through Form' (*ArQ*) contends that Toomer's collage of fragments seeks unity through a pattern of balanced but unresolved poles which matches on a formal level his struggle to reconcile contradictory forces in the culture and in himself. Ross Pudaloff's 'Celebrity as Identity: Richard Wright, *Native Son*, and Mass Culture' (*SAF*) reconstructs a context of cinema and popular culture that illuminates Thomas Bigger as a character living in a world of images and external gestures and so perceived by the other characters. The effect is to disturb the reader precisely because the traditional conception of character is not provided. More critical is John McCluskey Jr's 'Two-Steppin': Richard Wright's Encounter with Blue-Jazz' (*AL*). He finds Wright to have a hesitant and uncertain relationship to Afro-American vernacular and so questions Wright's centrality to a black American literary tradition. In 'Scatting the Myths: Ishmael Reed' (*ArQ*) Robert Murray Davis uses *Yellow Back Radio Broke-Down* to explore Reed's idiosyncratic method of deploying myth as a measure of his rejection of modernism. Nellie McKay publishes 'An Interview with Toni Morrison' (*ConL*) which ranges across the writer's four novels in a casual but usefully instructive discussion of her position and performance as a black woman artist.

Using a number of contemporary novelists to make his point, Augustus M. Kolich answers his own title affirmatively in 'Does Fiction Have To Be Made Better Than Life?' (*MFS*). Robert Con Davis's introduction to an issue of *ArQ* devoted to critical approaches to modern American writers is entitled 'White on White: Contemporary American Fiction/Current Theory'; he debates and

demonstrates the discourse between contemporary criticism and fiction through an extended discussion of John Barth's work. Strategies of fragmentation and disorientation provide the substance of Beverly Lyon Clark's 'In Search of Barthelme's Weeping Father' (*PQ*) which interrogates 'Views of My Weeping Father' for convention-violating elements of detective fiction and irruptions of irrelevance. Alan Wilde gives sustained attention to Thomas Berger's novels in 'Acts of Definition, or Who Is Thomas Berger?' (*ArQ*). His works exemplify 'midfiction' which questions the traditional authorial focus but preserves in its forms and language a referential and quasi-representational function. Brooks Langdon gives us 'Language and the Subversion of Good Order in Thomas Berger's *Regiment of Women*' (*PQ*) which is a discussion of the interplay of sex, power, and language in the novel. He reminds us sensibly that the topical surfaces of the novel should not blur the deeper preoccupation with the hypostatizing power of language.

The title of Lucy Maddox's *Nabokov's Novels in English*²⁴ is self-explanatory as to subject. Within its self-imposed limits, this is a lucidly written and sensible treatment of the eight novels. They are viewed as essentially variations on a common problem – the maddening relation between reality and its comprehension or significance – in which the former becomes both an individual's experiences and a literary text while the latter elides into his efforts at comprehending his life and the logical and just nature of his death and also into an interpretive commentary on a text that demands both editing and annotation. Particularly germane here are the first person narrative, the personal memoir character, the almost universal eroticism, and the role of the child as recurring features of the novels. Together they testify to Nabokov's persistence and pleasure in the human effort to understand self and world. He willingly acquiesces in the consequences which consist primarily in the effort at understanding and interpretation only intensifying the gap between reality and knowledge. As a result, the narrative attains superiority over the narrator, artifice over the interpreter, and a new aesthetic reality over the knowledge of the original internal and external 'ding an sich'.

Annapaola Cancogni's '“My Sister, Do You Still Recall?”: Chateaubriand/Nabokov' (*CompL*) examines parody as one figure among the intertextual relations between Nabokov's *Ada* and Chateaubriand's works. Walter Cohen brings a subtle but powerful Marxist analysis to 'The Making of Nabokov's Fiction' (*TCL*). The complexity, self-reflexivity, and social disengagement in the texts are seen as forms of suppression and denial ultimately determined by history itself. Patrick O'Donnell's article 'Watermark: Writing the Self in *Pale Fire*' (*ArQ*) contributes a sane and satisfying dissection of the self-critical fictions and intertextual relations of Nabokov's parody.

Peter L. Cooper continues the critical fascination with Thomas Pynchon in his *Signs and Symptoms*²⁵. He begins with a nicely detailed but well-controlled chapter that locates his author in relation to the 'neo-realists' and 'counter-realists' who dominate post-war American fiction. Pynchon, Cooper finds, has a foot in both camps. Perhaps his most significant contribution is his examina-

24. *Nabokov's Novels in English*, by Lucy Maddox. CH/UGeo. pp. xii + 173. £14.95.

25. *Signs and Symptoms: Thomas Pynchon and the Contemporary World*, by Peter L. Cooper. UCal. pp. x + 227. £17.

tion of the techniques whereby Pynchon conveys both his apprehension over and his anticipation of the modern world as physical and psychological force. In 'Breakfast, Death, Feedback: Thomas Pynchon and the Technologies of Interpretation' (*BuR*) Bruce Herzberg argues that Pynchon's scientific images are models for his characters' schemes and quests but are not structural keys to the shape of the fictions. With 'Actualism: Pynchon's Debt to Nabokov' (*ConL*) Susan Strehle points up specific echoes notably in *V* and *The Real Life of Sebastian Knight* and also the general similarity in aesthetic. The interplay of hermeneutical discourse and history is the subject of Thomas S. Smith's 'Performing in the Zone: The Presentation of Historical Crisis in *Gravity's Rainbow*' (*ClioI*). Like Cooper, he is struck by the post-modernist interest in anarchistic epistemologies coupled with a more modernist interest in public themes.

Patrick O'Donnell, in 'The Disappearing Text: Philip Roth's *The Ghost Writer*' (*ConL*), discusses the novel in the tradition of interpretative fantasies and affirms that it renews Roth's essential concern with the limits of writing and fiction. 'The Rapacity of One Nearly Buried Alive: The Novels of Philip Roth' (*MR*) by Barbara Koenig Quart scrutinizes the imprint of a 'savage superego' imposed on the male characters by their family relationships and the rigid determination of values by their fathers. This state explains their subsequent relations with women.

With 'Styron's Choice' (*SAQ*) Frederick C. Stern fastens on the theme of victimization in *Sophie's Choice* in his attempt to account for why a 'Southern writer' would choose such a peculiar subject matter and approach. Referring to the same novel, John Long debates Styron's recurrent theme of the possibility and point of religious belief in a post-Holocaust world in 'God's Averted Face: Styron's *Sophie's Choice*' (*AL*).

3. Poetry

Dana Gioia asks some interesting and necessary questions about the relation between poets' work and their workaday occupations in 'Business and Poetry' (*HudR*) with particular reference to Wallace Stevens, T. S. Eliot, James Dickey, and A. R. Ammons. In 'Transatlantic Poets and the Tradition Gap' (*CritQ*) Julian Gitzen surveys American and British poets for their attitudes towards and use of metrical theory in an interesting and intelligent attempt to come to grips with the current view that separateness of idiom and rhythm has led to a parting of the ways in the form of contemporary American and English poetry.

George Monteiro's "'A Way Out of Something": Robert Frost's Emily Dickinson' (*CentR*) catalogues Frost's collection of Dickinson books, complete with descriptions of their inscriptions, now available at New York University's Fales Library.

In "'Angelfaces Clustered Like Bright Lice": Comic Elements in Modernist Writing' (*CompL*) by Yael Renan, e. e. cummings and Sylvia Plath are among the representative poets used to exemplify a taxonomic analysis of the 'interactions between comic elements and their various contexts' within the figure of speech. Milton A. Cohen fills a void with his valuable article 'Cummings and Freud' (*AL*) by examining in detail the impact on the poet of Freudian theory and the practice of psychoanalysis. He suggests that the effect

was to bridge the gap between the objectivity of Cummings's modernist aesthetic and the subjectivity of his personal philosophy.

Natalie Harris presents 'A Map of Ezra Pound's Literary Criticism' (*SoR*) which establishes useful territorial boundaries for four stages in his critical development. Suellen Campbell's 'The Enemy Attacks: Wyndham Lewis Versus Ezra Pound' (*JML*) examines Lewis's essay 'The Revolutionary Simpleton' for the characteristic strategy of its metaphorical insults to Pound and his support of *This Quarter*. A related effort by Christina C. Stough is 'The Skirmish of Pound and Eliot in *The New English Weekly*: A Glimpse at Their Later Literary Relationship' (*JML*). It studies the congenial critical sparring over economics and religion of their 1934 exchanges as characteristic of a relationship in which Eliot generally preserved his decorum while 'Pound thought he was just "shadow boxin'"". Another sort of relationship is explored by Donald Monk in 'Pound: A Divergent Influence' (*CritQ*). By considering briefly Charles Olson's *Maximus Poems* and Basil Bunting's *Briggflatts*, he demonstrates the divergent influences Pound has had respectively on English and American traditions. Michael North's 'The Architecture of Memory: Pound and the Tempio Malatestiano' (*AL*) treats the frequent use of Malatesta's Tempio in Rimini as the dominant metaphor for the architectonics of the *Cantos*. T. C. Duncan and Ben D. Kimpel identify the sources of an anecdote in 'The Birth of a Nation: A Note on Pound's Canto XIX' (*PQ*). The same couple return to the issue of Pound's politico-economic sympathies and racism in 'Ezra Pound on Hitler's Economic Policies' (*AL*), which proposes that Pound saw merit in Hitler 'primarily as an opponent of the bankers' whom he blamed principally for the war.

Rather humourlessly, Ian F. A. Bell declares that the essays in *Ezra Pound: Tactics for Reading*²⁶ are designed to resist academic authoritarianism and its narrow scholarship which has created a sacred text accompanied by a 'metaphysical bubble' which precludes proper evaluation of the poet and his work. However that may be, it is clear that many of the essays are very much in the prevailing imputational mode. Essays by Peter Brooker and David Murray focus on political issues: the former by invoking an implicit ideology to criticize the bourgeois ideology of formalism and populist-fascist complex that made up Pound's own authorial ideology; the latter on the significance of money as contradictorily both sign and transforming agent, a role which brings his economic interests into alignment with his most fundamental moral and artistic concerns. Martin A. Kayman looks at Pound's quasi-scientific language as a function of establishing the acceptability of subjective values which contribute to a fascist ideology. Bell's own essay follows up his earlier book to some degree by linking the political and scientific interests via Canto XXXI and the figure of Jefferson. The remaining critics emphasize in varying ways Pound's use of and attitudes towards language, its nature, problems, and possibilities. Herbert Schneidau makes an interesting case for Pound's poetics of loss as grounded in manuscript fragments which provide flashes of 'demotic manifestation'. Eric Mottram brackets Pound and Merleau-Ponty to argue that both are concerned with the concept of continual creation as flashes of energy which provide hope for mankind. Fastening on Nietzsche as a key

26. *Ezra Pound: Tactics for Reading*, ed. by Ian F. A. Bell. Vision/B&N (1982). pp. 244. £15.95.

figure in Imagist poetics, Joseph N. Riddel in a densely rich argument tendentiously promulgates the view that the concept of the Image is Pound's name for poetic language which itself is a method for undoing and subverting what it purports to assert and establish. The final essay, by Richard Godden, explores the problem generated by Pound's and Fenollosa's dedication to the natural sign which nevertheless is placed within language by society. His investigation of Edward Upward's impact on Pound's defining and redefining of Imagism is particularly interesting.

Heavily dependent on the views of the late Jacques Lacan, Alan Durant's *Ezra Pound: Identity in Crisis*²⁷ argues that Pound misconstrued the nature of the operation of language with the result that his texts and their utterances were fundamentally and inescapably at odds with his avowed and express intentions. As a result, language itself encourages psychic and signifying elements repressed by the poet and his poetics to leak back into the text and so to subvert the claims of a fixed subject of representation, of precision, and empirical certitude. So understood, it is clear why the *Cantos* were not completed; they could not be because Pound kept trying to make them one thing while his language and the unconscious kept making them another. Though Durant ostensibly rejects any claim to critical evaluation of individual poems or to the formulation of a general aesthetic, he is quite convinced that the *Cantos* are a representative 'elegiac' project of the sort that should always be rejected if 'any significant development either in practice of writing or theories of culture' is to emerge.

John Driscoll's dissertation is a more traditional piece of work. *The China Cantos of Ezra Pound*²⁸ examines Cantos 52–61 and attempts to assess the role of their primary sources – two French translations of Chinese and Manchu works – in the focus and fabric of the text. Driscoll argues that Pound uses the ironic narrative technique first developed in the *Homage to Sextus Propertius* to exploit chronicle history in poetry. He further reads Pound's use of his French translations in shaping these cantos as being itself an exercise in translation. He finds Pound's careful editing of detail, use of colloquialisms, and various forms of conflation to confer a subtlety and poetic importance on cantos generally thought to be flawed and devoid of interest. Such an approach does a good deal to make these cantos more accessible, but it still leaves the critic confronting the problem of their autonomy as poetic documents.

The first half of Paul Smith's little book *Pound Revised*²⁹ is devoted to attacking what he feels are the substantial defects of Pound's authoritarian aesthetic, epistemology, and personality. In doing so, he indulges in a good deal of talk about 'deceptive strategic ploys', 'phallocentrism', and 'reductive views'. The second half of the book takes up James Joyce, H.D., and Louis Zukofsky in a mercifully brief compass in order to propose that they elaborate quite different but effective methods of eschewing the dogmatic, idealistic stance of Pound's work. The approach is generally and loosely Lacanian; the style pretentious.

A more sustained and useful approach to Zukofsky is to be found in Barry

27. *Ezra Pound: Identity in Crisis*, by Alan Durant. Harvester/B&N (1981). pp. x + 199. hb £25, pb £5.95.

28. *The China Cantos of Ezra Pound*, by John Driscoll. AUUp. pp. 166. Skr. 75.

29. *Pound Revised*, by Paul Smith. CH (1982). pp. 172. £14.95.

Ahearn's *Zukofsky's "A"*³⁰. It is a welcome initial effort to come to grips with the poet's commitment to an eight-hundred-page poem and the work of forty years. Ahearn disclaims having written a guide to the poem that Hugh Kenner has labelled the most hermetic in the language. Rather he purports to be providing 'a history of the poem's growth'. To do so, he begins with a chapter that seeks to suggest some of the shaping forces in the poet's life that led him to embark on a lifetime of concentrated poetic effort. The remaining chapters trace four movements or groupings in the poem's twenty-four parts. The first of these deals with the authorial self and its separating from family and its traditional culture; the others address the relation of author and poem to literary and cultural tradition, to changing familial fortunes, and to an inclusive view of personal, human, and natural history. As one might expect, the final chapter Ahearn devotes to assessing the poem's unity both in relation to other modern poets such as William Carlos Williams's withdrawal from a concern for unity and in relation to different principles of unification which he finds operative in different parts of the poem.

Two other loosely modernist, and Southern, poets figure in this review period. As its title suggests, Robert S. Dupree's *Allen Tate and the Augustinian Imagination*³¹ sees the poet's career as a growing modern approximation to the vision of St Augustine. Dupree argues trenchantly that early in his career Tate saw the parallels between his native region, the American South, and the modern world as a whole. Governing his thinking is the driving need for a quest for order and to that end he explored the shortcomings of science, tradition, heredity, sexuality, and history. These explorations Dupree traces in individual chapters. The final four chapters show how Tate transforms each when apprehended from the 'Augustinian perspective'. Central to the entire career are: Tate's three forms of imagination, the Augustinian themes of history, memory, and confession as well as the image of the two cities, the *figura* as the centre of human experience and the norm for the imagination, and the role of Edgar Allan Poe and St Augustine as opposed contenders for 'the soul of the modern poet'. The result is a strong intellectual tracing of Tate's evolving thought which pays close attention to individual poems and the whole canon. In the process one may occasionally feel that Dupree is overly dependent on Tate's final position in assessing his earlier views so that the progression appears more teleologically inevitable than in fact it historically was. A not wholly necessary volume is that by Katherine Snipes entitled *Robert Penn Warren*³². Its introductory character prevents her from fully engaging the totality of Warren's long and productive career. Nevertheless, she does manage to point up his prolonged struggle with the theme of identity, the problem of moral judgement and guilt, and the impact of illusion. In 'Robert Penn Warren's Roman Poems: You and the Emperors' (*ELWIU*) Floyd C. Watkins studies the functions of alternations between high and low styles in Warren's 1960 volume *You, Emperors, and Others*.

Three poets often seen as on the periphery of current critical attention have also been noticed. Judith Farr struggles valiantly but ultimately perhaps

30. *Zukofsky's "A": An Introduction*, by Barry Ahearn. UCal. pp. xv + 248. \$19.95.

31. *Allen Tate and the Augustinian Imagination*, by Robert S. Dupree. LSU. pp. xv + 241. £23.75.

32. *Robert Penn Warren*, by Katherine Snipes. Ungar. pp. ix + 189. \$12.95.

somewhat unconvincingly to effect a positive re-evaluation of a neglected poet and novelist in her *The Life and Art of Elinor Wylie*³³. The facts of the life are presented economically and charitably but with a curious evasive ambivalence as Farr has not really decided how to assess the shimmeringly self-obsessed personality or the writing with its compound of traditionalism and aestheticism. Dick Davis in *Wisdom and Wilderness*³⁴ attempts in five chapters to assess the poetic and critical merits of Yvor Winters. The pivotal chapter is the third one in which Davis attempts to explain why the work is so significantly different in the early and late periods. The reasons for the shift are partly biographical or perhaps geographical and partly psychological. Becoming powerfully aware of the terrors of the truly unknown and indefinable, Winters devoted the balance of his life to forging instruments of logic, reason, and intellectual clarity as weapons with which to hold at bay the vague, destructive, and horrifying forces lurking in the uncharted areas of reality. Davis does much better than other recent critics in establishing a compelling rationale for Winters's career, its opposition to modernism, and its espousal of a classical attitude. Less persuasive and still open is the implication that his outlook was preferable to that of, say, Hart Crane or T. S. Eliot or Ezra Pound. *The Cliffs of Solitude*³⁵ is Robert Zaller's attempt to rehabilitate the poetic reputation of Robinson Jeffers by showing that his concern with violence and oedipal motifs such as incest, parricide, and matricide are not deliberate rhetorical stances arrived at with *Tamar* but central poetic and personal features of his lifelong struggle to follow out the imaginative logic of his initial compulsion. To this end, Zaller attends fully to the relatively recently discovered early work antedating *Tamar*. He also analyses the mature verse with particular attention to the narratives, which he finds central to the canon and unjustly neglected. World War II led him to both a crisis and a transcending of his oedipal subjects via a newly perceived relation between the individual and the cosmos. Zaller argues the case well and is persuasive on the intellectual intentionality and imaginative coherence of Jeffers as a poet. Yet one is left with more than a few lingering doubts on the level of rhetoric, craftsmanship, and taste which the final comparisons with Freud, O'Neill, and Faulkner, interesting and illuminating though they are, do not fully assuage.

Stephen Corey's introduction to 'Making Poetry a Continuum: Selected Correspondence' (*GaR*), a sampling of the 1950s correspondence between Williams and Richard Eberhart chronicles an exciting and candid 'chemistry of spirits' in the literary dialogues of the two poets. William Eric Williams remembers his father's medical practice and pragmatic concerns in vivid pieces entitled 'The Doctor' and 'Money' (*WCWR*). The first contains an interesting, probably unmailed, letter to Pound. In 'Documents of Presumption: The Satiric Use of the Ginsberg Letters in William Carlos Williams' *Paterson*' (*AL*) Gay Sibley advises a closer look at Williams's patronage of the younger poet and disagrees with the conventional assumption that the inclusion of Ginsberg's letters in Books IV and V of the poem represents 'a passing on of

33. *The Life and Art of Elinor Wylie*, by Judith Farr. LSU. pp. xii + 212. £21.40.

34. *Wisdom and Wilderness: The Achievement of Yvor Winters*, by Dick Davis. UGeo (1982). pp. xi + 239. \$22.50.

35. *The Cliffs of Solitude: A Reading of Robinson Jeffers*, by Robert Zaller. CUP. pp. xviii + 256. \$24.95, £19.50.

laurels'. The part that 'popular debates, and misconceptions, about science and technology' play in Williams's developing of a definition of modernism is the subject of Lisa M. Steinman's 'Style, Science, Technology, and William Carlos Williams' (*BuR*). Vincent Yang's 'Chinese Nature Imagery in Williams' "The Widow's Lament in Springtime"' (*CLS*) briefly sets forth the parallels between Williams's poem and the lyrics of Li Qingzhao in order to establish that Williams employs both theme and images popular in traditional Chinese poetry. Cecelia Tichi writes at length on the 'formal kinetic qualities' of *Kora in Hell*, *Spring and All*, *The Descent of Winter*, and *A Novelette and Other Prose* in her essay 'Twentieth Century Limited' (*WCWR*). These are due not only to the modernist poetics but to the American belief that individual life has to keep pace with national cultural changes which are constantly accelerating. Reed Whittemore's 'Sons' (*WCWR*) glosses a passage from *Kora in Hell* with a discussion of the childish improvisations of his son that Williams took as a model for his own 'broken style' and an appreciation of Williams's son's similar style in his recent biographical sketches of his father. Mary Ellen Solt's 'The American Idiom' (*WCWR*) is a major contribution to discussion of Williams's 'variable foot', incorporating as it does an analysis of the author's later correspondence on the subject. Peter Schmidt provides a dense, lengthy reading in "'These": Williams' Deepest Descent' (*WCWR*) placing it in relation to Williams's own condition and to the dejection or *penseroso* tradition. Henry Sayre's 'The Tyranny of the Image: The Aesthetic Background' (*WCWR*) and Emily Wallace's 'The Satyr's Abstract and Brief Chronicle of Our Time' (*WCWR*) both offer useful and provocative approaches and backgrounds to the poem 'Tribute to the Painters'.

The contention of *Stanza My Stone*³⁶ by Leonora Woodman is that Wallace Stevens is a profoundly religious poet concerned with articulating a vision of spiritual regeneration based on the concept of transcendental man rooted in the ancient Hermetic tradition. Bruce Bawer notes in 'Stevens, Lowell, Ulysses: Some Notes on Influences' (*WSJ*) the divergences of thought and thematic resemblances between 'The Sail of Ulysses' and Lowell's 'Ulysses and Circe'. In 'Wallace Stevens and Unimportant Ghosts' (*WSJ*) Thomas F. Lombardi recounts details of Stevens's 1945 visit to Amityville, Pennsylvania, to suggest that his memory of landscape elements, particularly the inscriptions on and surroundings of the Zeller family gravestones, is responsible for the imagery of several poems. Joanne B. Karpinski writes on the process of 'possession, naturalization, and liberation' which for Stevens characterizes the process of poetic influence and assimilation in 'An Endless Meditation: A Reading of Wallace Stevens' Prefaces to the Dialogues of Paul Valéry' (*WSJ*). C. Barry Chabot's cautionary 'Fiction, Truth, and the Character of Beliefs' (*GaR*) points out the invocation of Stevens as high priest of the imagination by apologists such as Ronald Sukenick and Robert Bellah should not allow the conceptual incoherence of their thought patterns to go unnoticed.

Development of the early style, particularly in 'Peter Quince' and 'Le Monocle de Mon Oncle', is the subject of R. D. Ackerman's insightful article, 'Desire, Distance, Death: Stevens' Meditative Beginnings' (*TSL*), which argues that a meditative distancing is Stevens's resolution of his 'crisis of desire

36. *Stanza My Stone: Wallace Stevens and the Hermetic Tradition*, by Leonora Woodman. PurdueU. pp. x + 186. \$14.95.

and temporality' deriving from his confrontation with 'the spectres of lost youth, lost love, and lost belief'. The most significant weathervane in this year's tempest of Stevens criticism, Joseph N. Riddel's 'The Climate of Our Poems' which introduces an issue of *WSJ* dedicated to Stevens and deconstruction (see entries following for other items) elegantly assesses the critical rage for Stevens among deconstructionists and attempts to define the metaphysical and figural affinities responsible for his having been made 'to stand at the crossroads of contemporary criticism and thus, in a certain sense, become the displaced source of it'. A Nietzschean allegory of reading provides the point of departure for Joseph G. Kronick's 'Large White Man Reading: Stevens' Geneology of the Giant' (*WSJ*), which fuses themes of geneological succession from father to son with the process of interpretation as 'a tale of readers and listeners'. In his discussion of the reality–imagination theme, David L. Lavery views "'The More Than Rational Distortion" in the Poetry of Wallace Stevens' (*WSJ*) as a principle that inspires man's ability to imagine and 'brings about his need for the creation of those fictions which will help him to counter' an unfamiliar and indifferent reality. M. T. Marshall offers another commentary on *Notes Toward a Supreme Fiction* devoted to the poet's creation of what Harold Bloom calls the 'Romantic faithless faith' in his 'Crude Compoundings: Wallace Stevens' Prophecy of the Possible' (*WSJ*). In an article entitled 'On the Exquisite Plane of a Supreme Fiction' (*WSJ*), Benedict Giamo describes the origin of Stevens's poetry of transcendence in his reaction to the 'nihilistic trinity' of atheism, mechanism, and determinism bequeathed to him by a naturalistic heritage. Patricia A. Parker's 'The Motive for Metaphor: Stevens and Derrida' (*WSJ*) focuses on the function of metaphor implicit in Stevens's poetry and characteristic of Derrida's rhetoric in the hope that thereby there might be revealed a post-modernist criticism of Stevens. Michael Beehler bases his argument on the 1937 essay by Stevens 'The Irrational Element in Poetry' when he writes on 'Stevens' Boundaries' (*WSJ*) in terms of the forestructuring perspective implied by Stevens's manipulations of a 'rhetoric of logocentric metaphysics'.

Bruce Michelson casts an informed eye on the canon in 'Lowell Versus Lowell' (*VQR*) to argue that the development of Robert Lowell's canon at every level depends on 'the repeated destruction of his own wake', a process of self-revision that entails recurrent denials of his own identity both public and artistic. Heather Dubrow's 'The Marine in the Garden: Pastoral Elements in Lowell's "Quaker Graveyard"' (*PQ*) proposes the significance of *Lycidas* and other elegies for Lowell's poem en route to concluding that it 'is a pastoral elegy that evaluates and extends the potentials of its genre'. William Nelles in his note 'Saving the State in Lowell's "For the Union Dead"' (*AL*) points to a critical mistranslation of the epigraph to the poem and adumbrates the consequences for interpretation.

A poet whose death commanded something of the same sort of attention as Lowell's life is the subject of Suzanne Ferguson's 'The Death of Randall Jarrell: A Problem in Legendary Biography' (*Gar*). She provides an interesting commentary on the power of legend formation in literary biography and re-affirms that the speculation about suicide surrounding the equivocal circumstances of Jarrell's death is only speculation. In a similar vein is Alan Shapiro's "'A Living to Fail": The Case of John Berryman' (*TriQ*) which evaluates the bardolatry implicit in Berryman's self-destructive personal myth

of the tragic artist. He measures the apparent need for despair against the poetry it generated and concludes that Berryman was less a representative man than 'a brilliant eccentric'. A more formal approach is taken by David K. Weiser. His '*Berryman's Sonnets: In and Out of the Tradition*' (*AL*) resists trends that view the sequence in terms of a later poetic development and discusses its intrinsic merit as an illustration of 'the process of creative imitation' in line with and yet departing meaningfully from the rhetorical concept of *inventio* and the Renaissance tradition that generated it.

Naoko Fuwa Thornton, in 'Robert Bly's Poetry and the Haiku' (*CLS*), considers Bly both as a transmitter of foreign poetry to English and as 'a poet whose creativity shows the impact' of his efforts in translation. The major specific realizations are that haiku gave Bly an appreciation of the spirit and attitude leading to poetic creation while his translations from Basho helped link his poetry with current social concerns. Lawrence Krame offers in his 'A Sensible Emptiness: Robert Bly and the Poetic of Immanence' (*ConL*) an important practical reading of the verse as a primary constituent in a form of poetry written to be 'a fragment of a lost, privileged presence' and concerned with things rather than words. He is allied via Frost and the early Williams with the tradition of Whitman. Sharing some of Bly's concerns and emphases is William Everson. Leo Bartlett's 'God's Crooked Lines: William Everson and C. G. Jung' (*CentR*) delineates the California poet's debt to analytical psychology and indicates similarities with Whitman in his use of the anima/animus concept. In 'Dark Water: James Wright's Early Poetry' (*CentR*) Jerome Mazzaro examines the Neoclassical bent of Wright's poetry with a dependable survey stretching from *The Green Wall* (1957) to *Shall We Gather at the River* (1968). David Remnick's 'An Interview with Charles Wright' (*PR*) elicits the poet's thinking on the effect of Pound, Williams, and others on his own writing, on aesthetic distance and value, and on the poetic comprehensiveness of his *Hard Freight*, *Bloodlines*, and *China Trace*.

Women poets continue to receive significant attention. Susan Stanford Friedman capaciously traces H.D.'s emergence as a major poetic voice in her *Psyche Reborn*³⁷. Her movement from imagism to modernist epic is set in the context of biographical experiences and cultural interests which come together in her reshaping of the woman's role in what Friedman calls 'cosmic quest'. Part I concentrates on Freud's role in her poetic development as analyst and evoker of transference and also as opponent or whetstone against which she was able to effect, slowly, painfully, and with perhaps ultimately limited success her own self-definition as an original female poetic voice. Aiding in this transformation was H.D.'s immersion in various syncretistic religious traditions including numerology, the Tarot, astrology, spiritualism, and above all the Kabbalah of Robert Amberlain and the hermeticism of Jean Chaboseau. Confronted with the opportunity to enter, albeit belatedly, the modernist effort at syncretistic mythmaking, H.D. had first to overcome its propensity for androcentrism by introducing a subversive element that worked to revise the patriarchal foundations and to validate female experience, quest, and vision. In 'Psychomythology: The Case of H.D.' (*BuR*) Marilyn B. Arthur summons a formidable logic and a host of even more formidable theoretical

37. *Psyche Reborn: The Emergence of H.D.*, by Susan Stanford Friedman. IndU (1981). \$22.50, £13.50.

sources to explicate the relation of gender to discourse in 'Red Roses for Bronze'.

Glenway Wescott's essay, 'A Succession of Poets' (*PR*), is a recollection of the MacDowell Colony and its members of the early 1920s, a reminiscence of Marianne Moore, and a brief appreciation of her verse, all to the purpose of probing 'a sort of mystique of the literary life as worth living for its own sake'. Douglas L. Peterson attempts to revive interest in Louise Bogan's 'mastery of traditional forms' and measures her formalism and plain style in 'The Poetry of Louise Bogan' (*SoR*) against the 'collective illusion' of free forms which designates the 'prevailing orthodoxy' of recent American poetry. Mary Anne Shea edits and introduces 'Jean Garrigue (1913-1972): A Symposium' (*TCL*) which collects extensive reprints of the poet's work with reminiscences and miniature interpretations by Marjorie G. Smith, Jane Mayhall, Stanley Kunitz, Arthur Gregor, Robert A. Wilson, Nancy Wilson, May Swenson, Richard Eberhart, and Aileen Ward. Lynn Keller offers a detailed and dependable account of the correspondence and relationship between Moore and Elizabeth Bishop of almost forty years in 'Words Worth a Thousand Postcards: The Bishop/Moore Correspondence' (*AL*). Mildred J. Nash, a former student of Bishop's, writes a breezy reminiscence of rearranging the poet's library in 'Elizabeth Bishop's Library' (*MR*). The same poet is examined in 'Elizabeth Bishop and Women's Poetry' (*SAQ*) by Carolyn Handa who points out that her poetry, though not usually thought of as part of the feminist mainstream, nevertheless grapples with the exact problems confronted by many such women poets. Susan Van Dyne uses the manuscripts now available at Smith College as the basis for a microscopically close reading of 'Lady Lazarus', which traces a revisionary move away from explicit confessionalism in 'Fueling the Phoenix Fire: The Manuscripts of Sylvia Plath's "Lady Lazarus"' (*MR*). Diane Wood Middlebrook, in 'Housewife into Poet: The Apprenticeship of Anne Sexton' (*NEQ*), chronicles Sexton's progress as a poet from 1956 to 1961 with special emphasis on the criticism of her friend and teacher, Boston poet John Holmes. And finally, 'The Re-Vision of the Muse: Adrienne Rich, Audre Lord, Judy Grahn, Olga Broumas' (*HudR*) by Mary J. Carruthers develops an equable discussion of 'the familiarization of the muse' which defines the common theme in the 'Lesbian poetry' represented as a distinct movement by Rich's *The Dream of a Common Language*, Lord's *The Black Unicorn*, Grahn's *The Work of a Common Woman*, and Broumas's *Beginning with O*.

4. Drama

Donald G. Sheehy's 'Robert Frost and the Lockless Door' (*NEQ*) considers two plays and a poem by Robert Frost in the light of an incident involving a nocturnal knock at the door of Frost's cottage during a Thoreauvian sojourn at Ossipee Mountain in the summer of 1895. Not only did the experience have a sustained personal effect but it also illuminates the tension in Frost between solitude and community in addition to his shifting perspective concerning the artist's role in society.

Louis Sheaffer's 'Correcting Some Errors in the Annals of O'Neill' (*CompD*) provides an extensive list of notes on biographical inaccuracies and myths about O'Neill. John Henry Raleigh writes perceptively on 'Strindberg in Andrew Jackson's America: O'Neill's *More Stately Mansions*' (*ClioI*). In

'Film and Fiction in O'Neill's *Hughie*' (*ArQ*) Marcelline Krapchik argues that the play lacks adequate technical skill or control to disclose the interior reality of the titular character's thoughts because O'Neill's desire to use film techniques was warped by his contempt for the monied forces that controlled it. Reinhold Grimm makes a brief and somewhat oracular point in 'A Note on O'Neill, Nietzsche, and Naturalism: *A Long Day's Journey Into Night*' (*MD*). Based on references at the end of the play, he claims that it entails a return to Schopenhauer and an advance towards Strindberg. The play's references are to Nietzsche and Ibsen.

Gilbert Debusscher's "'Minting Their Separate Wills": Tennessee Williams and Hart Crane' (*MD*) has a tripartite purpose: first, to examine the biographical and textual evidence for Crane's influence on Williams; second, to argue the point in detail with regard to *The Glass Menagerie*; and third, to clarify Crane's influence on *Suddenly Last Summer*.

Michael J. O'Neill's 'History, Myth, and Name Magic in Arthur Miller's *The Crucible*' (*ClioI*) distinguishes a vertical and synchronic view of history in the play and uses Ernst Cassirer's formulations about name magic to interpret Proctor's refusal to renounce his name in the climactic scene. This refusal, we are told, is 'the last stage in his struggle to distinguish the human personality from the mythically perceived unity surrounding it'. 'Unblessed Rage for Order: Arthur Miller's *After the Fall*' (*ArQ*) by Steven R. Centola interprets the play and its central character's movement towards 'an act of reflective self-consciousness' as 'a dramatic recreation of the psychoanalytic process' which is aided by the expressionistic techniques of staging and distorted time sequence. Fred D. White's 'Albee's Hunger Artist: *The Zoo Story* as a Parable of the Writer vs. Society' (*ArQ*) sketches the artistic desperation in the play in order to illuminate an overlooked motif, that of modern society's unwillingness and inability to accept truly honest aesthetic communication.

Robert K. Johnson provides an introduction to the entire career in his *Neil Simon*³⁸. Individual chapters are devoted to *The Odd Couple*, *Plaza Suite*, and *Last of the Red-Hot Lovers*. Other chapters cover the remaining works including Simon's writing for the movies. Johnson is at pains to show that Simon is more varied than he has been given credit for and in some measure he succeeds though the differences appear to be largely modulations in comic form and substance together with a certain stylistic variety. More interesting is Johnson's demonstration of Simon's gifts for inventive characterization and thematic delineation of his central attitudes towards life. To Johnson's mind, these more than offset Simon's recurring problems with his plays' structures. Though summary dominates much of the discussion of individual works, Johnson also shrewdly identifies key flaws or shortcomings without losing sight of the great difficulty inherent in writing funny plays.

An anniversary issue of *TDR* is dedicated to 'Dreams, Proposals, Manifestos' among which appear the following: Brooks McNamara's '*TDR*: Memoirs of the Mouthpiece, 1955-1983'; Anne Bogart's reflections on politico-social commitment, 'Stepping Out of Inertia'; Daryl Chin's articulate apologia and aesthetic statement for performance art, 'An Anti-Manifesto'; 'To Will One Thing', a definition of the methods and purposes of EcoTheatre by its director, Maryat Lees; Matthew Maguire's 'The Site of Language'; 'The Women's

38. *Neil Simon*, by Robert K. Johnson. Twayne. pp. 150. \$14.95.

Experimental Theatre' by Sondra Segal and Roberta Sklar; Stuart Sherman's 'Imperfect Notes for a Perfect Manifesto, and *Oedipus*'; Chris Torch's 'A Letter from Scandinavia about Theatre, Community, and the Future'; and Michael Kirby's rendering of obsequies in 'Shugi Terayama: In Memoriam'. *TDR* published a 'Grassroots Theatre' issue which focuses on regional experimental theatre groups. Thomas Nash, in 'Sam Shepard's *Buried Child*' (*MD*), reveals that the play has been misinterpreted because of lack of critical recognition that it is based on a central theme of the death and rebirth of the Corn King. In 'America as Junkshop: The Business Ethic in David Mamet's *American Buffalo*' (*MD*) June Schlueter and Elizabeth Forsyth compare the play with the playwright's interview comments, and offer the able and accurate though perhaps not revelatory assessment that Mamet locates the corruption of the American success myth in a degenerate business ethic which allows a transposition of moral terms and values that renders vicious behaviour laudable.

African, Caribbean, Canadian, Indian, and Australian Literature in English

JAMES BOOTH, SUSHEILA NASTA, CHARLES R. STEELE,
ARTHUR POLLARD, and PRABHU GUPTARA

This chapter has the following sections: 1. Africa, by James Booth; 2. The Caribbean, by Susheila Nasta; 3. Canada, by Charles R. Steele; 4. Australia, by Arthur Pollard; 5. India, by Prabhu Gupta.

1. Africa

A number of items published in 1983 were inadvertently included in YW 63, namely the essays in *ALT* 13 and three books: *The Writing of Wole Soyinka* by Eldred Durosimi Jones, *Ngugi wa Thiong'o: An Exploration of His Writings* by David Cook and Michael Okenimpe, and *Home and Exile and Other Selections* by Lewis Nkosi.

(a) General

*A New Reader's Guide to African Literature*¹ by Hans M. Zell, Carol Bundy, and Virginia Coulon is a welcome expansion of Hans Zell's and Helène Silver's original *Reader's Guide*, which first appeared a decade ago. This second 'completely revised and expanded edition' is two and a half times as long as the first, and its size bears witness to the burgeoning of African literature and criticism in recent years. It follows a similar plan to that of the original edition. A list of bibliographies is followed by bibliographies of criticism on general topics, specific authors, and books on African folk-lore and oral tradition. Next comes a bibliography of original works, divided into Anglophone, Francophone, and Lusophone parts. A useful new section lists some children's literature by African authors. Names of literary and cultural periodicals are followed by the invaluable section of brief 'biographical sketches' of African writers, often with photographs. As in the first edition, this section is particularly useful to the reader seeking basic orientation among the diverse national literatures and individual authors of the continent. The volume ends with directories of booksellers and dealers in African literature, and of libraries with African collections. The vast majority of researchers in this field, at all levels, may usefully start here.

Even so compendious a book as this cannot hope to be exhaustive, and the authors make clear their 'omissions and exceptions' in the introduction: writing in African languages, popular pamphlet literature, privately published works, etc. The largest omission however, that of writing by members of the

1. *A New Reader's Guide to African Literature*, ed. by Hans M. Zell, Carol Bundy, and Virginia Coulon. Heinemann. pp. xvi + 553. pb £12.50.

white minority in southern Africa, is not explicitly mentioned or explained. Presumably it is felt that their exclusion (convenient in any case for reasons of space) is desirable to counterbalance their massive overprivilege in relation to British and American publishing houses. Fashionable writers such as Nadine Gordimer and John Coetzee are scarcely in any need of help from this quarter to gain public notice. They are however African writers, and some readers will feel uneasy with the application in a scholarly directory of an apartheid policy which admits the 'coloured' Peter Abrahams and the black Lewis Nkosi, but not the Afrikaner André Brink or the Jew Dan Jacobson.

In 1983 *JCL* included bibliographies of 'Africa: East and Central' by R. N. Ndegwa, and of 'Africa: Western' compiled by Daniel A. Britz (covering 1978–81). The latter is prefaced by a succinct survey of West African literature during the period by Bernth Lindfors. Alastair Niven's 'Current Literature 1980. III. Commonwealth Literature' (*ES* 1982) covers relevant African works in brief summary.

At first sight the four books on general topics which are to be noticed form a striking contrast in critical and ideological approaches. Each of them however suffers more or less severely from the same familiar problem in works of such wide scope. A great deal of material is listed and explicated by each author, but the sense of an overall framework of ideas strong enough to give significance to the detail is not always sustained. Mineke Schipper's *Theatre and Society in Africa*² is the most straightforward and businesslike of the four, being very much an introduction to its subject (it was written originally in Dutch and is already available in French translation). Its range is extremely wide, covering Anglophone, Francophone, and Lusophone theatre, and also works in some African languages. The book begins with a thorough analysis of the features of oral literature, which Schipper sees as still exerting great influence on modern theatre, as well as persisting unchanged in African languages. The second chapter treats the oral tradition as a source of inspiration in such areas as Yoruba folk-opera, and dramas concerned with historical leaders such as Chaka. The chapters which follow are shorter, dealing in brisk summary with 'Confrontation with Colonialism', 'Tradition and Change', 'The World of the Big City', and Wole Soyinka. It would be difficult for a single reader to assess the value of Schipper's argument in all the impressive diversity of areas she covers. However, some misleading emphases are apparent in those parts of the book which deal with Anglophone drama. Schipper is for instance unaware that 'Obotunde Ijimere' is not a Nigerian playwright but a *nom de plume* used by Ulli Beier. She cites the endless proverbs of the Elder, Agboreko, in Soyinka's *A Dance of the Forests*, and refers to the 'universal wisdom' of Yoruba philosophy. But she fails to explore the dramatic function of these proverbs in relation to Agboreko's characterization as a prosy old bore. More generally, she treats writers of manifestly different talents entirely in terms of thematic explication, without indicating their artistic qualities or level of achievement. Thus we find the most ambitious works of Ama Ata Aidoo or Wole Soyinka analysed in exactly the same broad paraphrasing manner as the lightweight works of James Henshaw and Francis Imbuga. Nevertheless this book will certainly be useful for its introductions to a large number of dramatists, many of whom have received little or no critical attention hitherto.

2. *Theatre and Society in Africa*, by Mineke Schipper. Ravan (1982). pp. 170. £4.95.

Kinfe Abraham's *From Race to Class: Links and Parallels in African and Black American Protest Expression*³ is the work of a Marxist concerned to locate 'black consciousness', 'negritude', and other forms of protest in the context of material, social, and economic forces. It has the lucidly expressed basic message that since the sixteenth century 'black people have constituted a race and a class group at the same time', and that no understanding of black literature is possible outside this political framework. However, the cumbersome title with its large general categories witnesses to a certain strain in the effort to embrace the extensive materials which the author has assembled. Abraham's Marxism is too vulgar to do justice to the complex varieties of literature with which he deals, and his historical perspectives, particularly before the nineteenth century, are somewhat hazy. The early chapters seek to put Africa's 'contribution to human advancement' in the widest context. 'The first major contact of the Anglo-Saxon with the coloured people', Abraham tells us, 'occurred during 193–211 A.D. when Septimius Serius [*sic*], a North African, ruled England as a Roman Emperor.' Well, Severus may indeed have been born in the Roman province of 'Africa', and probably of local stock, but it is difficult to see his reign as a 'major contact' between 'the coloured people' and the Anglo-Saxons, particularly as the latter did not begin to settle in Britain until two and a half centuries after his death. A degree of muddle affects the discussion of Olaudah Equiano, the publication date of whose *Narrative* is given first as 1789 and then five pages later as 'roughly' 1790. He is also found anachronistically guilty of 'implicit acceptance of the Darwinian theory of environmental determinism'. Abraham's style is also oddly patchy, possibly a result of the paraphrasing of a variety of sources. Malapropisms occur: 'artefacts' appears for 'artifice', 'hyperbole' for 'style', 'venal' for 'unimportant', 'wilful' for 'considered'; and we are told that Equiano details 'a kaleidoscope range of crime assortments'. In the later chapters, which focus on the twentieth century, Abraham is on surer ground, covering, like Schipper but in more detail, a large number of writers in survey manner. His treatment of negritude and the attacks on it by Mphahlele, Rubadiri, and Soyinka is most thoughtful, and his parallel between Peter Abrahams and Richard Wright is well sustained. It is with increasing cogency that he traces the movement of black awareness from the 1950s (James Baldwin, Ralph Ellison, and Ezekiel Mphahlele) through the 1960s (Malcolm X, Eldridge Cleaver, Ayi Kwei Armah, James Ngugi, Chinua Achebe, and Dennis Brutus), coming to the conclusion that the apparent anticlimax of the 1970s may in fact have been 'a period of gestation for a well-defined ideological trend in protest'. There may be more Marxist wishful-thinking here than assured conviction.

Emmanuel Ngara's *Stylistic Criticism and the African Novel*⁴ is the work of a 'moderate'. Ngara believes that the ideological content of a work of art cannot be abstracted from its aesthetic qualities. So, although Marxism has 'much to offer to the critic of African literature', he should beware of the 'pitfalls of dogma'. Ngara's own stated preference is for rigorous and precise linguistic

3. *From Race to Class: Links and Parallels in African and Black American Protest Expression*, by Kinfe Abraham. Grassroots (1982). pp. xi + 258. £6.95.

4. *Stylistic Criticism and the African Novel*, by Emmanuel Ngara. Heinemann (1982). pp. viii + 150. pb £3.95.

analysis of literature. 'Progress in linguistic research', he says, 'must mean progress in literary criticism', and in Part 1 of the book, 'The Theoretical Framework', he offers definitions of such stylistic terms as 'medium', 'mode', 'language', 'dialect', 'context', 'field of discourse', etc. Unfortunately Ngara's own style is signally lacking in incisiveness, but very strong on tautology and truism. Chatty *belles-lettres* prevails over linguistic rigour, and the concepts of 'structuralism', 'semiotics', and even 'formalism' are absent from his discussion. Nor do the words 'bourgeois' or 'liberal' appear. In Part 2 the inept affectation of technical precision recedes and Ngara gives conscientious analyses of novels by Okara, Achebe, Ngugi, Soyinka, and Armah. His talent for tautology is still in evidence, and he simply misreads the ending of Okara's *The Voice*. His analysis of the inflexibility of Ngugi's style is more effective however, as is his discussion of the 'Western-oriented' linguistic complexity of Soyinka's *Season of Anomy*. Ngara is most convincing in the chapter on Armah's *Two Thousand Seasons*, distinguishing sensitively between passages in which the novel's grotesque violence is a source of suspect enjoyment and those where it is thematically justified. Less persuasive is his respect for the novel's sublime 'epic' style. He comments that its rhythms 'are no doubt based on the ancient rhythms of Africa'. But no analysis of these ancient rhythms is offered, nor any hint as to how their presence makes itself apparent in English prose.

The fourth general book to be treated, Isidore Okpewho's *Myth in Africa: A study of its aesthetic and cultural relevance*⁵, differs from the others in that its style and presentation are immaculate and its overall approach carefully conceived and argued through. Much of the book deliberately 'trespasses' on territory usually occupied by anthropologists and social scientists. As a literary critic Okpewho chooses to 'highlight the aestheticist position which sees myth as a creative resource from which the larger cultural values are derivative'. The book opens with an impressive scholarly survey of theories of myth, critically summarizing the views of Frazer, Freud, Jung, the diffusionists, functionalists, symbolists, and formalists (among others), and concluding that structuralism offers the most satisfactory synthesis of the virtues of previous approaches. Okpewho asserts with Lévi-Strauss the basic identity of 'so-called primitive' and 'civilized' modes of thought. He offers a 'qualitative' definition of myth, incorporating the 'aesthetic' or 'play' dimensions too often ignored by anthropologists. Myth he says 'is that quality of fancy which informs the symbolistic or configurative powers of the human mind at varying degrees of intensity; its principal virtue is that it tends to resist all constraint to time and experience to the end that it satisfies the deepest urges of a people or of mankind'. Okpewho is thus a thoroughgoing universalist of a rather simple kind, and many will surely find his careful, qualified abstractions (like his fiction) bland and anaemic. Despite the width of his scholarship, his definition of his subject is ultimately very narrow, concentrating on the traditional and 'primitive': folk-tales, ontological stories of gods, epic, and animal fables. His 'myth' is an absolute, emanating from the 'fancy' or 'deepest urges' of 'mankind', independent of time or history. It is utterly harmless. Myth in the sense of a dynamic ideological agent, as it is understood by many structuralists

5. *Myth in Africa: A study of its aesthetic and cultural relevance*, by Isidore Okpewho. CUP. pp. x + 305. £20.

and Marxists, is largely absent, despite his own structuralism, from this version. The 'culture' which he sees as 'derivative' from myth, seems to lack any political dimension. Also disappointing are Okpewho's ventures into structuralist methodology, in particular his diagrams and equations, which totally lack the wit and intellectual elegance which redeem such things in Lévi-Strauss and Roland Barthes. They appear instead as mandarin mystifications of points which could as easily be made in a couple of sentences (and sometimes already have been). There is nevertheless much of value in this book, for example the discussions of the use of the word 'primitive'. Many modern critics replace it by 'traditional' so as not to give offence, while others, like Okpewho himself, always place it within inverted commas or in the phrase 'so-called primitive'. For Okpewho, 'primitive' myth is 'rational' and traditional 'dilemma tales' show as truly 'philosophical' a cast of mind as written European philosophy. Also most stimulating is Chapter Five in which Okpewho deals with contemporary literature in the categories of Tradition Preserved (J. P. Clark's *Ozidi*), Tradition Observed (Fagunwa), Tradition Refined (Soyinka), and Tradition Revised (Armah's *Two Thousand Seasons*). The ideas in this chapter were discussed in YW 63 in relation to Okpewho's earlier essay on Armah.

A fifth book, Henryk Zins's *Joseph Conrad and Africa*⁶, should be mentioned for its eloquent defence of *Heart of Darkness* against Achebe's accusation of racial stereotyping. Zins cannot but concede part of the argument: 'Conrad had certain conventional attitudes towards Africans and did not know much about them.' He does however attempt to correct Achebe's overall perspective which he feels is guilty of anachronism and aesthetic misunderstanding. In Zins's view Conrad goes further in fellow-feeling with blacks than any other European imaginative writer of his age, and deserves full credit for having done so. He quotes from Conrad's letters: 'The black man . . . shares with us the consciousness of the universe in which we live – no small burden. Barbarism is *per se* no crime deserving of heavy visitation, and the Belgians are worse than the seven plagues of Egypt.'

The five essays to be noticed in this section all treat central aspects of the relation between Africa and Europe. Ade Kukoyi in 'Yoruba Folk Poetics. Western Smug Sensibility: The Trammels of Cross-Cultural Interpretation' (*Neoh*) is concerned, like Okpewho, to defend 'so-called primitive' literature against the distortion and condescension of Europeans. With vigour and lucidity he analyses the characteristic attitudes of two Western collectors of oral tales, focusing first on Margaret I. Baumann's *Ajapa the Tortoise: A Book of Nigerian Fairy Tales* (1929) in which sexual puritanism and sentimentality distort the original material, and racial stereotyping is also detectable, for instance in a passage where Tortoise presents a delighted king with a basket of severed heads. Harold Courlander's *A Treasury of African Folklore* (1975) shows, in Kukoyi's view, a more subtle distortion. Courlander has recognized that 'the typical African experience is similar to any other human's' and avoids stereotypes. But he is still too 'Cartesian', forcing logical connections between narrative elements not originally conceived as sequentially related. Kukoyi ends with a pointed contrast between different European attitudes to Africa as illustrated by the early anthropologists Lucien Lévy-Bruhl with his idea of the

6. *Joseph Conrad and Africa*, by Henryk Zins. KenyaLB (1982). pp. 176. pb £2.25.

'prelogical mind', and Leo Frobenius with his bold attack on Western arrogance about its 'civilization'. A different version of the Western distortion of Africa occupies Sandra Barkan in 'Beyond "Larsony": On the Possibility of Understanding Texts Across Cultures' (*WLT*). Barkan feels that Armah's famous attack on Charles Larson for 'the judicious distortion of African truths to fit Western prejudices' is largely justified. She is unable however to follow Armah in rejecting all Western criticism in commitment to an Africanness so exclusive as, apparently, to exclude all possibility of transcultural understanding. Barkan argues most persuasively that, since writers who use European languages 'have a Western education', to relate their works to Western literary tradition is in fact to study 'the African writer's effort to be original'. Illustrating her argument from *The Beautiful Ones Are Not Yet Born* and the Yoruba element in works by Soyinka, she argues that a literary text has in any case 'no one definitive meaning'. Its reading is to be seen as an 'encounter' in which the reader 'sifts his prejudices' to arrive at 'a fusion of horizons'.

A similar compromise between Africa and the West, but this time *within* the action of particular texts, is explored in Christophe Dailly's assured piece, 'The Novelist as Cultural Policy-Maker' (*PA*). As an imported mode of expression in Africa the novel is, in Dailly's view, a particularly sensitive reflector of the problems of 'integration' during the confused period following colonialism. A well-sustained comparative analysis of Achebe's *Things Fall Apart*, Ngugi's *The River Between*, and Kane's *Ambiguous Adventure* leads him to differentiate one group of characters (Okonkwo, Joshua, and Samba Diallo) who remain rigid and thus alienated, from a second group (Nwoye, Waiyaki, Joshua's daughters, and The Most Royal Lady) whose members embark on a 'quest of social and mental balance'. In each case this quest leads through Western education to a necessary 'symbiosis of values'. A different *genre* is explored by Eileen Julien in her discriminating essay 'Of Traditional Tales and Short Stories in African Literature' (*PA*). Unlike the novel, the short story has often been claimed to be 'the natural outgrowth of indigenous traditions' in the oral tale. While noting the obvious similarities between the two narrative forms (brevity, poetic concentration), Julien also points out the frequent dissimilarities. The traditional tale is 'marked by a didactic intention, by characterization from "without", and by an emphasis on plot. Short written narrative . . . is extremely adaptable and can claim a wide spectrum of works' which may or may not share the qualities of the oral tale. Julien analyses traditional narrative technique in two modern stories. In Luis Bernard Honwana's 'We Killed Mangy-Dog' external characterization provides a powerful sense of understatement, while Abiosech Nichol's 'The Truly Married Woman' shows a strong emphasis on plot. These pieces are contrasted with stories by Ngugi wa Thiong'o, Richard Rive, and Sylvain Bemba in which untraditional techniques, such as inwardness of characterization, avoidance of plot, and extensive conversation, predominate. Untraditional though these works are, their motifs of the journey, initiation, and tension between old and new, can, as Julien notes 'be found in all narrative—oral and written alike'. She concludes that Adrian Roscoe is wrong in finding the short story a 'natural' African *genre*, since so many stories by Africans do not employ traditional techniques. In her view the popularity of the short story in Africa is better explained (as Mphahlele and Gordimer have explained it) by its effectiveness

as a medium to reflect 'the discontinuous and disconcerting reality of African life'.

S. O. Aje's 'Metamorphosis and Artistic Function of Objects in African Literature' (*Neoh*) presents a startling contrast to Julien's essay both in ideological approach and in style. Aje's thesis is that 'African objects mean more than they represent in their physical appearance. They are more or less a means of transition into a wider rhythmic space where they participate in a harmonious cosmic module as can be seen in masks and carved objects.' The essay dwells on the totemism and mystical oneness with nature of the early pages of Laye's *The African Child*, with brief allusions to Oyono, Beti, and Achebe. There is an undeniable element of truth in Aje's account. But the reader requires both more evidence that such participation in 'a harmonious cosmic module' does indeed 'invariably' characterize 'all' African literature, as he claims, and also some indication of how to distinguish this essentially *African* phenomenon from the symbolism and nature mysticism equally familiar in European literature. Aje attempts uneasily to marry his argument about objects with an analysis of the social relevance of Oyono's *The Old Man and the Medal* and Achebe's *Things Fall Apart*, citing Lukacs and Goldmann.

Wole Soyinka's essay 'The New African After Cultural Encounter' which appeared in *Writers in East-West Encounter*, edited by Guy Amirthanayagam (Macmillan, 1982), was unfortunately not made available for inspection.

(b) *West Africa*

Bernth Lindfors's *Early Nigerian Literature*⁷ has been attacked by Robert Fraser in *West Africa* magazine for misconceiving its subject and begging 'the question as to where West African literature in reality did begin, in the inflections of *oriki* chants or in the weak typewriter ribbon of Cyprian Ekwensi'. Fraser's point is however more apparent than real, since Lindfors's main subject is writing in English in the modern nation called Nigeria, and *oriki* chants are simply not 'Nigerian' in this sense. Lindfors's book gives a fascinating account of the early twists and turns of Nigerian writing from the 1940s until the 1960s, the separate essays being bound together by his concern with 'a puzzle that is just beginning to engage the attention of literary scholars – the writing of a history of Nigerian literature'. Lindfors does not claim to solve this 'puzzle' of Nigerianness, his aim being more modest: to give 'a reliable record of early Nigerian literary activity'. As such the book is a masterly work of patient, meticulous scholarship. The chapter on Fagunwa is perhaps the weakest since the author clearly has no Yoruba and most of the literary assessment is second-hand or hesitant. It is difficult for instance to find in Fagunwa's businesslike statement on 'Writing a Novel' which Lindfors quotes, the confrontation with 'larger spiritual realities' which he detects in it. The novelist, Fagunwa says, should 'take account' of the fact that educated and uneducated alike believe in 'ju-ju, spirits, ghosts etc.'. The chapter on 'Tutuola's Earliest Long Narrative' shows Lindfors as literary detective, searching out the manuscript of *The Wild Hunter in the Bush of Ghosts* in the office of a London photographic publisher, where it had lain since 1948. Tutuola had offered a book about 'spirits' in the Nigerian bush, 'illustrated by photographs', which turned out to be photographs of line drawings. The

7. *Early Nigerian Literature*, by Bernth Lindfors. Africana (1982). pp. 198. np.

director of the press bought it as a curiosity for a minimal sum with no intention of publishing it. Lindfors points out some clear derivation from Fagunwa in Tutuola's narrative.

The long chapter on 'C. O. D. Ekwensi's First Stories' is impressively researched but uneasy in critical tone. Lindfors seems constantly attempting to maintain the sobriety appropriate to serious scholarship while dealing with material which he cannot help but slyly mock as the tenth-rate prentice-work of a third-rate writer. Those readers unwilling to be much impressed by Ekwensi's 'genuine popularity' and mere 'energy' will find Lindfors's statement that 'African literature has been enriched by his numerous contributions' lacking a sense of proportion. Even on his home territory of the formulaic adventure story Ekwensi has now been effortlessly outclassed in Africa by Meja Mwangi. Lindfors quotes Ekwensi's view of Marie Corelli: 'The code of ethics in her books is very African. Justice is swift and merciless. Man is superior to Woman, and Vengeance is mine. The villain does not merely suffer in some imaginary way, but is slowly and relentlessly exterminated. This gives a fine if sadistic feeling.' Amusing though it is at first, such shameless crudity is not really such a good joke after a while. Later chapters cover Onuora Nzekwu and the literary sociology of the high school annuals of the 1950s and the leaflets and magazines of the early years of University College, Ibadan, to which Achebe and Soyinka contributed. Most interesting among the later chapters is 'The Early Writings of Wole Soyinka' (which has also appeared in three other places). This reprints much lively and spirited material, including the delightful children's story for radio, 'Keffi's Birthday Treat'. The young Soyinka emerges as a joky prankster with a chivalrous pose towards 'the ladies'. The chapter ends with an article entitled 'African Personality' published in 1961 in which the first version of Soyinka's famous judgement on negritude is to be found: 'The duiker will not paint "duiker" on his beautiful back to proclaim his duikeritude; you'll know him by his elegant leap . . .' As Lindfors remarks, this version is superior to the later one, the tiger not being an African beast. The final chapter is a piece in Lindfors's best urbane, thought-provoking vein, debunking the critical tendency to read back from Okigbo's poems an author of effete detachment, deliberately sacrificing himself for a disembodied ideal. The poet was in fact, as Lindfors shows from the magazines of the school in which he taught, a vigorous soccer player and cricketer. Lindfors even playfully reads this sportsmanship back into the poetry with its 'agile, tricky, unpredictable, evasive' quality.

In a brief but lively commentary, 'Third World Writing in English' (*WLT*), Charles R. Larson discusses Tutuola's *The Wild Hunter in the Bush of Ghosts*, unearthed by Lindfors. He finds it to be 'delicious' though 'minor'.

Peter Benson's important essay, '"Border Operators": *Black Orpheus* and the Genesis of Modern African Art and Literature' (*RAL*), plots the changing policy and fortunes of this celebrated journal, first under Ulli Beier, who founded it in 1957, then under Abiola Irele and J. P. Clark from 1966 until 1975. In the latter part of this period (under Clark alone) its appearance became unreliable, until its final demise (?) with the two issues edited by Theo Vincent, dated 1978 and 1980, but actually issued in 1981. Though it was Beier's enthusiasm which kept the journal in continuous production for ten years, Benson is not uncritical of his editorial policy, quite apart from his habit

of publishing pieces by himself, his wife, and friends under Yoruba pseudonyms. His eclecticism made the journal an 'inspirational' focus for young writers but Benson detects a certain condescension in his enthusiasm for the 'primitive', and remarks on his contrasting liking for the complex and obscure, which Beier felt to tap, like the primitive, the deep subconscious roots of the psyche. The earliest, expatriate-dominated phase of the journal was most valuable however 'in educating anglophone Africa to the intellectual currents of francophone Africa and black America, and in promoting the work of new anglophone writers'. Benson traces a sharp change of policy after Beier's departure in 1966, when the journal became less a pioneering venture and more, in Irele's words, 'simply a critical journal, like any other'. Clark's essay on 'The Legacy of Caliban' (in issue 2(1)) is cited as showing a new approach, attacking European distortion of Africa, and even indirectly Beier himself. Then, particularly after the defection of Irele to found the *Benin Review* in 1971, the journal faltered, both editorially and organizationally. 'Beier's practical success', Benson writes, '... stands in sharp contrast to *Black Orpheus's* fate in other hands. ... After Beier left, the magazine's appearance became unpredictable, its production and distribution irregular.' Benson's account of the financial and practical problems of the journal (even involving the CIA at one point) are as fascinating as his analysis of its editorial shifts, and throws a great deal of light on the socioeconomics of the literary scene in Nigeria.

Equally valuable, but in a different way, is Charles E. Nnolim's elegant survey of 'The Nigerian Tradition in the Novel' (*CNIE*), which provides crisp and entertaining formulations of generally accepted critical verdicts on all the earlier Nigerian novelists. Although Ekwensi's realism of characterization makes him 'Nigeria's first real novelist', in style he 'has nothing enviable to pass on to posterity'. 'Achebe is the inaugurator of the great tradition of the Nigerian novel', others such as Munonye and Nzekwu merely following him tamely. Nnolim considers Flora Nwapa 'important' as 'a feminist at war with the male writer's image of the Nigerian woman'. (Some will feel this an exaggeration and regret that Nnolim finds no space for Buchi Emecheta.) The various novels of the Biafran war (by Aniebo, Ekwensi, Munonye, Iroh, and Okpewho) are briskly dismissed: 'Most are bland, reportorial, journalistic, with no message, no lessons to impart, and no thematic concerns to espouse.' Soyinka, Nnolim says, 'relies heavily on a free display of intellectual gymnastics, overwhelming his targets with an avalanche of his own or his characters' jargon'. He ends with some deliberately provocative generalization: 'The one distinguishing mark of the Nigerian novelist is his timidity. He is not adventurous.' Nnolim laments the lack in Nigerian fiction of the 'global' dimension of so many European novels, and hopes that Nigerians will be more 'imaginatively enterprising' in future – perhaps in the realm of science fiction or utopian fantasy.

Despite its ambitious scope Brian W. Last's 'Literary Reactions to Colonialism: A Comparative Study of Joyce Cary, Chinua Achebe and John Updike' (*WLWE*) explores familiar thematic territory, concluding: 'Freedom and identity: these two crises of existence permeate the novels of Cary, Achebe and Updike, as contrasting as their novels may be in style and technique.' Also uniting these writers in Last's view is a complex refusal to simplify experience to make it accord with any prescribed ideological pattern.

The best section is that on Cary's *An American Visitor* and *The African Witch* which explores with nice penetration Cary's juxtaposition of different attitudes towards colonialism, in order to subvert the reader's desire for simple moral verdicts. Cary, Last concludes, 'is not writing a moral fable but a work of fiction'. The section on Achebe argues that *Things Fall Apart* and *Arrow of God* show the destruction of the tribe as resulting from inner tensions as much as from outward attack. The short treatment of Updike's *The Coup* again stresses the author's unwillingness to simplify. Dennis Hall's *Joyce Cary: A Reappraisal* (Macmillan) was unfortunately not made available for inspection.

Two essays devoted to Chinua Achebe appeared in 1983, both of them strained and misguided. Julius N. Ogu's 'The Concept of Madness in Chinua Achebe's Writings' (*JCL*) presses to absurd lengths the implications of the amusing little moral tale 'The Madman'. In Ogu's view it 'explores at great length [it is less than ten pages long] the theme of madness to such an extent that the work can be broadly considered an interdisciplinary exercise in literature and psychiatry'. It is difficult to see how the predictable interaction between the village market-goers and their naked neighbour illustrates 'the vicious circle of modern psychiatry'. Nor is it easy to detect political allegory in the story, or a 'hieratic attack on social pipe-dreams'. And what does 'hieratic' mean in this context? Philip Rogers's '*No Longer At Ease*: Chinua Achebe's "Heart of Whiteness"' (*RAL*) is equally perverse, but in a more complex way. Rogers argues that 'a substructure of allusion within allusion' underlies the novel, detailing with great thoroughness references to Conrad, Waugh, Greene, Eliot, and Auden, among others. Rogers uncovers some interesting facts: Obi for instance rhymes with Scobie, the name of the protagonist in Greene's *The Heart of the Matter*. But ingenuity is more in evidence than illumination. It is difficult to believe that when Obi drives to Lagos at reckless speed and plunges his car into the bush the author really intends the reader to draw an ironic parallel with the Icarus myth (Auden's 'Musée des Beaux Arts', Rogers reminds us, is alluded to elsewhere in the novel). Moreover, Rogers's version of the novel's overall theme is grossly simplified: 'While in England Obi succumbs to whiteness and like Kurtz goes native.' He is 'emasculated' by the white world. Such extreme colour-conscious racism is difficult to find in the novel and would be utterly uncharacteristic of its author. Rogers's interpretation has to ignore Achebe's exasperated satire on the traditional parochialism of Umuofia and his clear sympathy for Obi's 'European' ideals of nationhood. One wonders if Rogers thinks Obi wrong to defy the traditional African *osu* taboo?

In 'Gabriel Okara's *The Voice and What It Utters*' (*CNIE*, 1982) Alastair Niven provides a useful introduction to a writer who has not been accorded much individual attention, his novel being usually invoked only as a curiosity of linguistic experiment. Niven considers that 'The degree to which the language of the novel experiments with the possibility of merging English words with Ijaw linguistic characteristics has probably been overstated by western critics and it certainly appears to have been a dead end . . .' He sees the work as a prose poem confirming life-giving tradition against modern materialism. It is 'a document of despair relieved only by its yearning for belief'. Dieter Riemenschneider's 'The Biafra War in Nigerian Literature' (*JCL*) gives a lucid overview of the subject, beginning and ending with the

symbolic figure of Okigbo and focusing on attempts to universalize and objectify the bitter experience of civil war. Riemenschneider says little to lead one to dispute Nnolim's judgement, cited above, that most literature of the war is dull and second-rate. He does however make some persuasive critical discriminations, most useful being his distinction between the two different modes of artistic response to the war: documentary and symbolic. Iroh's and Ekwensi's documentary approach is marred by sensationalism, while Amadi in *Sunset in Biafra* is, he feels, 'too much concerned with the personal aspect of his story to be able to transcend it'. The alternative symbolic approach is adopted by Omotoso and Okpewho, but their novels suffer from 'a somewhat naïve parabolic way of presenting historical events'. In Riemenschneider's opinion it is Wole Soyinka who, both in the documentary style (*The Man Died*), and in the symbolic (*Madmen and Specialists* and *Season of Anomy*), creates the most convincing art out of the experience of war. The novelist Elechi Amadi speaks for himself in 'The Problems of Commitment in Literature' (*Kunapipi*), his statement of view being juxtaposed with an otherwise unrelated interview with Ngugi (see below) under the overall title 'The Question of a Writer's Commitment: Two Points of View'. Amadi defends a 'moderate', aesthetic position, repeating an earlier declaration that commitment is 'a prostitution of literature'. He feels that circumstances necessarily dictate that certain writers be 'committed', but this does not usually have a salutary effect on their art. Citing examples from Armah's *The Beautiful Ones Are Not Yet Born* and Orwell's *1984*, among others, he attempts to distinguish permanent literary value from untrustworthy bias and sermonizing. Amadi argues forcefully, but since he fails to confront the problem of the definition of 'commitment', he offers little defence against those who will see his essay as itself a committed expression of conservative ideology.

Two essays explore the theme of religious sacrifice in plays by Wole Soyinka. Norma Bishop's 'A Nigerian Version of a Greek Classic: Soyinka's Transformation of *The Bacchae*' (*RAL*) argues that Soyinka's translation 'transforms the work by transferring its context'. Soyinka's Dionysus is less the god of dichotomies found in Euripides and more (like Ogun) a god of transition. Consequently a redemptive element, lacking in the original play, is introduced. Pentheus is not simply punished, but sacrificed in order to restore the harmony which he has disrupted by his scepticism. Bishop sees in this resolution a syncretism of Yoruba and Christian belief and takes issue with the purely 'third-world' revolutionary interpretation of Soyinka's play advanced by some critics. Mark Ralph-Bowman shows himself similarly unhappy with ideological simplifications of Soyinka's 'religious mystery' in '"Leaders and Left-overs": A Reading of Soyinka's *Death and the King's Horseman*' (*RAL*). He focuses on Soyinka's insistence that this play is not about 'culture conflict'. It is only by forgetting 'the whole western history of individual tragedy', he argues, that we can understand the Yoruba emphasis on 'community' in the play. Its central concern is not the individual tragedy of Elesin but the integrity of the whole Yoruba society, and Olunde's taking of his father's place is to be seen as a sacrifice necessary to the restoration of that integrity. Such religious communalism does not, in Ralph-Bowman's view, amount to 'romantic primitivism', but has immediate contemporary relevance. Like Elesin, Nigeria's rulers in 1974 were also addicted to 'the left-overs' of Europe and prepared to

endanger the community by their selfish individualism. Ralph-Bowman's argument is coherent and persuasive, though the splendid opportunity for theatrical self-indulgence which the part of Elesin offers to the actor, together with the feeble theatrical impact of Olunde, seem to indicate that he exaggerates Soyinka's commitment to communal submission, and underestimates (drastically) his debt to Western 'individual tragedy'.

'Ropo Sekoni in 'Metaphor as Basis of Form in Soyinka's Drama' (*RAL*) parallels traditional 'narratological processes among the Yoruba', in particular 'incremental repetition', with Soyinka's techniques in *A Dance of the Forests* and *Kongi's Harvest*. Unfortunately Sekoni's gorgeous jargon is almost totally vacuous: 'Soyinka's attempt to control and vary audience experience of *Kongi's Harvest* is objectified by two structural relations: multiple episodes of different objective manifestations featured in the play's matrix and the implication of interepisode or interimage similarities among these diverse episodes that suggest the correspondence of motivation among different characters.' The elementary point that all the characters and scenes of the play reflect the central theme of power-seeking could have been made more succinctly than this. There is also something absurd about Sekoni's attempt to suggest that the universal literary device of repetition with variation is somehow a distinctively Yoruba technique. In contrast Tanure Ojaide's 'The Voice and Viewpoint of the Poet in Wole Soyinka's "Four Archetypes"' (*RAL*) offers a lucid analysis of the literary parallels which give structure to the second section of *A Shuttle in the Crypt*. Ojaide distinguishes two 'voices' in these poems: 'the self-dramatizing and the critical'. Quite different again is James Gibbs's 'Tear the Painted Masks. Join the Poison Stains: A Preliminary Study of Wole Soyinka's Writings for the Nigerian Press' (*RAL*). Summarizing thirty-two pieces by Soyinka published in Nigerian newspapers between 1962 and 1982, Gibbs distinguishes the different phases of his journalistic career and shows the development of its typical preoccupations: personal freedom, corruption in politics and police, road-safety, the brutality of Amin, and the inevitability of revolution. Gibbs's scholarly and meticulous essay is most useful in highlighting how deeply Soyinka has been involved in Nigerian public life, and provides valuable background to his poems and plays. It also shows how isolated Soyinka has been in attacking some kinds of injustice, particularly when African chauvinism has been involved, as for instance in the cases of Festac and Idi Amin.

In the course of an attack on the 1977 National Policy on Education for not being 'African' enough, Meka Nzewi in 'The Cerebral Arts in Nigeria' (*PA*) refers sweepingly to the 'beggary parody of Western artistic practices which characterizes our literary output', and also laments that 'publishing remains a privileged racket'.

In 'Making Despair Bearable: Armah's *The Beautiful Ones Are Not Yet Born* and *Fragments*' (*Neoh*) Ayo Mamudu sensitively explicates the novels and concludes that 'the events and facts do not conduce to the conclusions, even if those conclusions are desirable and comforting'. In the first novel the 'aura of dramatic greatness' about the man and 'a sympathetic authorial identification' with him, create a sense that good may yet triumph despite the overwhelming evidence of the story. Important here is the paradoxical 'sweetness' to be found in a surrender to gloom and in the bitter-sweet high-life music, with its sad lyrics. *Fragments*, in Mamudu's view, shows a similar

pattern, Baako's madness being a temporary escape from the overwhelming despair to which Naana surrenders and in which she finds 'rest'. Mamudu perhaps understates the bleakness of this second novel. Efua Sutherland's version of a play by Euripides is examined in Linda Lee Talbot's '*Alcestis* and *Edufa*: The Transitional Individual' (*WLWE*). Sutherland, she feels, turns the Greek dramatist's 'empathy' for women into a more ideologically pointed feminism: 'While it is possible to view Admetus charitably, Sutherland's satiric development of Edufa's character suggests a self-conscious indictment of the male.' Talbot argues that a new theme emerges in Sutherland's version: cultural transition. 'Sutherland encourages the reader to perceive Edufa in terms of a Western definition of success. He rejects the African communal ethic . . .' Ampona's tragedy is thus one of 'a society in transition'. Talbot's persuasive argument becomes strained, perhaps, when she attempts to read this theme into the play's technique, whose integration of Western with African modes, she feels, 'symbolizes both a conflict of cultures and an ideal cultural merging'.

Stephen Arnold's 'Preface to a History of Cameroon Literature in English' (*RAL*) is an enthusiastically written introduction to a body of writing which Arnold himself admits is 'more tradition-centred, local and parochial in content than most "neo-African" literatures'. Arnold begins with an informative short history of Cameroon from its rule by Germany (1884–1919), through the period of partition between France and Britain, to the 1960 plebiscite which led to the incorporation of the north of British Cameroon into Nigeria while, despite their British colonial past, the two southern provinces, in fear of Ibo domination, became part of French Cameroun. He notes that there is now only one Anglophone Cameroonian to every five Francophone, although English is increasingly being learnt and Bernard Fonlon, editor of the only bilingual Cameroonian journal, has advocated its adoption as the national language. The actual literature which Arnold surveys is small in quantity and admittedly generally poor in quality, though he argues for greater attention to be paid to such writers as the dramatist Victor Elame Musinga. Arnold also lists various Cameroonian publications, some of them so ephemeral that he himself could not locate any copies of them.

(c) *East Africa*

*East African Literature: An Anthology*⁸ edited by Arne Zettersten amply fulfils its aim to 'give the reader a diversified picture of the culture of the area today'. The pieces and extracts included are usually very short, but judiciously chosen, and covering all fields: poetry, oral tradition, Swahili poetry, short stories, novels, drama, essays, and speeches. The brief introduction is a model of informative lucidity, tracing the growth of East African literature during the 1960s and its complex flowering in the 1970s. Zettersten provides biographical and critical introductions to all the significant writers and places them in the context of the political events of the period. Particularly useful to readers unfamiliar with the area will be the introductions to oral literature and Swahili literature.

In 'A Note on Parmenas Mockerie' included in 'Commonwealth Literature

8. *East African Literature: An Anthology*, ed. by Arne Zettersten. Longman. pp. xi + 222. pb £4.95.

and Bloomsbury: A Symposium' (JCL) Angus Calder points out that Mockerie's *An African Speaks for His People* was published by the Woolfs' Hogarth Press in 1934, four years before the appearance of Kenyatta's more celebrated *Facing Mount Kenya*. Calder considers that Leonard Woolf's East African connections through the Labour Party probably explain the publication of the book since the Woolfs were not otherwise particularly interested in writing by blacks. Mockerie would have been more attractive to current English tastes than Kenyatta, his prose being 'sedate' and his devotion to the English language quite pronounced. 'Many African languages', he wrote, 'are limited in their vocabulary, and cannot possibly serve in the development of complex ideas.'

Léon Mugesera's 'Guilt and Redemption in Ngugi wa Thiong'o's *A Grain of Wheat* (I)' (PA) places the novel in its biblical context ('Kihika is the Christ figure and Mugo his Judas') and then gives a more extended reading in terms of Freud's 'id', 'ego', and 'superego'. Mugo for instance is seen as beginning in an internal world of id characterized by 'antisocial tendencies (loneliness)'. After his betrayal of Kihika his superego inflicts guilt upon him until his confession 'redeems his soul but not his body because he is to be killed'. The other characters are subjected to similar psychological anatomies, ending with the choral 'We', who is seen as suffering the collective guilt and expiation of the whole society. 'What is the message embodied in this masterpiece?' Mugesera concludes. 'First, when everybody is guilty, we ought to forgive one another and henceforth build a new, strong society.' Mugesera condemns the 'superficial reader' who considers *A Grain of Wheat* a 'historical novel': 'He has only understood the medium and he has missed the message.' This point would be clearer if Mugesera had defined his conception of 'historical' fiction and its limitations.

Two entertainingly contrasted essays illustrate how the temperaments of different critics can impart quite different implications to superficially similar critical positions. Both K. Pelsmaeker's 'A Hybrid Poetics in Ngugi's *Petals of Blood*' (CNIE) and Bernth Lindfors's '*Petals of Blood* as a Popular Novel' (CNIE, 1982) attack the view that Ngugi's novel is flawed by its preference for 'telling' rather than 'showing' and its allegorically obvious characterization. Pelsmaekers accuses such criticism of imposing 'a Western prescription on African literature' and appeals for a new criticism to be allowed to develop alongside the African novel just as new criteria developed alongside the European novel in the eighteenth and nineteenth centuries. He reads the novel in terms of 'a hybrid poetics' which has not yet been 'appropriated' in African culture, since it is 'between' African and European aesthetics and so 'alien' to both. One cannot help but feel that in justifying his subtly conceived and stimulating position Pelsmaekers is compelled to exaggerate the polarity between European and African literary techniques. The allegorical names, 'the exploded time scheme', and the spiritual and aesthetic feeling for the land, are all cited as 'African' elements in the novel, though parallels for all these features could perfectly easily be found in such European writers as Dickens, Conrad, and D. H. Lawrence. Pelsmaekers also repeats Duerden's obscurantist mystification about 'the African sense of time' which is apparently to be seen as 'expanding forwards and outwards like a fan ... neither linear, circular or alternating'. At first sight Lindfors's views are similar to those of Pelsmaekers, but in fact his emphasis, and more particularly

his tone, are rather different. Criticism of the sermonizing and crude schematization of the novel is, he says, based on 'elitist critical criteria that value form over content, style over substance, manner over matter'. All art, he argues, is an attempt to persuade and thus becomes 'propaganda' of some kind or other, and this novel is in fact persuasive, not tedious. Eschewing elitism, Lindfors contends that '*Petals of Blood* will survive because it is in essence a popular novel'. He responds to its characterization with appreciative gusto. All the villains are 'demons incapable of changing their base nature . . . *Petals of Blood* thus pits pure demons against besmirched peasants and workers who ultimately sweat their way into heaven.' It is a 'schematic melodrama' and also an excellent 'whodunnit', an ample reward for the patience of Ngugi's 'fans', who had waited for so long for the expected 'blockbuster'. Throughout Lindfors's essay there is an urbane twinkle which might cause some readers to wonder whether his tongue is not in his cheek. Ngugi himself could scarcely be flattered by a reading which ignores his earnest ideological pretensions with such sophisticated and nonchalant good humour. One cannot but conclude that both Pelsmaekers and Lindfors with their different kinds of subtlety, profound in the one case, sly in the other, are simply improvising, if brilliantly, on the real crudities of Ngugi's novel.

In an interview with Raoul Granqvist in *Kunapipi* Ngugi himself speaks on the central issue of commitment. He repeats his view that the role of the artist in Kenya must be 'involvement with peasants and workers . . . in the building of a culture that reflect[s] their lives and their political and economic struggles'. He sees his spell in prison as an essential stage in his development, since his novel in Gikuyu (*Devil on the Cross*) would have been impossible without it; 'the very strength to embark on a novel in a language that had no previous history of any modern novel written in it could only have come from the grim conditions of prison'. In an essay in *WLT* already mentioned Charles R. Larson briefly discusses Ngugi's *Detained* and *Devil on the Cross*, welcoming the 'wicked humour' of the latter but finding its ending 'terribly didactic and melodramatic'.

'Legson Kayira and the Uses of the Grotesque' by Thomas H. Jackson (*WLWE*) is a somewhat forced essay on *The Looming Shadow*. While admitting Kayira's various ineptitudes, Jackson attempts to show that 'far from being hampered by seeming limitations of technique, Kayira actually exploits incongruity and crudity and, in fact, has created in this novel a genuine manifestation of the grotesque'. Jackson admits that such 'exploitation' may be inadvertent. The novel, he says, 'approaches the grotesque; whether by accident or design matters not'. More convincing is his attempt to relate the dislocations of the book to the clash between a disrupted old order and a colonialism imposed from without. Jackson's ingenuity seems somewhat wasted on a writer like Kayira.

(d) *Southern Africa*

The re-issue of Solomon T. Plaatje's major political work *Native Life in South Africa*⁹, first published in 1916, has an eloquent foreword by Bessie Head and an introduction by Brian Willan, whose biography of Plaatje is

9. *Native Life in South Africa*, by Solomon T. Plaatje. Ravan (1982). pp. xiii + 437. £9.95.

soon to follow. Head remarks: 'Most black South Africans suffer from a very broken sense of history. *Native Life* provides an essential, missing link.' Willan gives an informative account of the book's inception as a response to the Natives' Land Act of 1913 by which the authorities of the recently formed Union of South Africa dispossessed Africans of their farms in what were now to be 'white' areas. Market competition from successful black farmers was thus ended, and a flow of cheap labour to the expanding gold mines ensured. Plaatje's book is nicely placed in its immediate context, begun on board a ship bound for London and intended, with its contrasts between the 'loyalty' of blacks to the Imperial government and the disaffection of the Boers, as an appeal to the British public. Willan also brings out, however, the continued topicality of the book, the entire structure and ideology of apartheid being foreshadowed by the iniquitous Act of 1913.

Peter Alexander's 'Roy Campbell, William Plomer, and the Bloomsbury Group' (*JCL*) is a pendant to its author's biography of Campbell reviewed in *YW* 63.475. Alexander recounts the first meeting between the two writers and examines their collaboration on *Voorslag*. He stresses their mutual influence which has been obscured by the later attempts by both writers to make light of it. It was indeed a remark of Plomer to the effect that Millin's writing was 'like a dog-collar without a dog in it' which was transformed by Campbell into the famous 'They use the snaffle and the curb all right, / But where's the bloody horse?'

Two essays focus penetratingly on the problems of liberalism. Rowland Smith's 'Allan Quartermain to Rosa Burger: Violence in South African Fiction' (*WLWE*) takes as its starting-point the 'supreme unconcern' and 'laconic humour' of the imperial hero as he inflicts violence on others, all sense of pain and complexity being lost in a kind of rakish stylishness. Until the 1970s, as Smith shows, the white liberal writer tended to follow the approach of Olive Schreiner's *Trooper Peter Halket of Mashonaland* to such violence: 'By exposing white colonial behaviour to other, more humane whites, the author hopes to change white attitudes and correct white abuses.' Harry Bloom's *Transvaal Episode* illustrates the 'choric' 'observer status' of liberals who were not 'themselves victims of the violence they condemned'. With the increasing institutionalization of violence in the 1960s and 1970s Smith finds an even more passive attitude developing in writers such as John Coetzee and Sheila Fugard: 'Coetzee, in particular, is too much the knowing outsider, almost revelling in his disdain for a farcical, power-drunk world.' However, a new tone is detectable in Nadine Gordimer's *The Lying Days* (1953) and Dan Jacobson's *The Beginners* (1966), less didactically assured, depicting violence with horrified clarity. Nevertheless the detached 'liberal frame of reference' persists, even in Hugh Lewin's *Bandiet* which describes its author's seven years as a political prisoner. Smith contrasts black and coloured writers, who see the grotesque inhumanity of prison life as part of 'a constant, daily reality'. In Smith's view Alex La Guma's *A Walk in the Night* is more controlled and effective than *In the Fog at the Season's End* published eight years into his exile, only the scenes showing the police in action avoiding 'naïve rhetoric' and 'wooden, stilted language'. Smith's essay ends with *Burger's Daughter*, a novel in which he detects a new commitment, a sense of the 'obligation to intercede' absent in earlier liberal writing.

Rose Moss in a searching essay 'Alan Paton: Bringing a Sense of the Sacred'

(WLT) echoes Smith in viewing this particular liberal as 'an observer, a chorus, one who knows and feels what happens but cannot prevent or alter it'. Her focus however falls on the intense spiritual texture which Paton's detachment lends to his work: 'Paton does not care for the prosy density of things that smell so and weigh so and taste so, whose meaning is in themselves. His physical world is translucent with significance – mental, moral and liturgical.' She evokes Paton's ability in his three novels 'to give a sense of universal dignity to suffering'. However, Moss also details the 'limitations of . . . imagination' which such a sacramental attitude to life entails, and his inability to conceive of adults deliberately choosing evil. He has talked for example of Verwoerd's 'limited greatness', characteristically *regretting* the politician's actions as though they resulted from misguidedness or sickness. With pointed effect Moss contrasts this version with the unremitting viciousness of Verwoerd's career and of the apartheid to which he dedicated himself. She convincingly locates Paton's moral innocence in his religious development: 'Paton went from a pious childhood to adult life as a Christian without an intervening period of sophomoric skepticism.'

Central to an understanding of the literature of Afrikanerdom, both in Afrikaans and in English, is André Brink's *Mapmakers: Writing in a State of Siege*¹⁰, a selection of essays and journalism from the years 1967–82. Brink's introduction provides an invaluable condensed survey of Afrikaner history, stressing its rich complexity and exposing the 'traditional unity' of Afrikanerdom as a mere myth. Apartheid, he asserts, 'denies what is best in the Afrikaner himself . . . the Afrikaner's reverence for life, his romanticism, his sense of the mystical, his deep attachment to the earth, his generosity, his compassion'. Brink reveals himself as an intense cultural nationalist, particularly resentful, as a writer, of those elements in apartheid which deny 'the very essence' of his language, whose roots he reminds us, lie deep in cultural and racial mixing. The book centres insistently on the issues of apartheid, censorship, and the role of the liberal individual.

Brink can be robust and incisive: 'Gandhi revered cows. We do not even revere people.' More usually his forthright rhetoric recalls nineteenth-century romanticism in its grand phrases: 'All the battalions of fear and all the organizations of hate, all the formidable destructive power of armies and police, of Saracens and jails, of BOSS-laws and banishments cannot kill an idea in which the light of truth is burning.' One might detect here a certain moral self-indulgence, even verbosity. The Afrikaner tendency towards the mystical and the romantic which Brink himself identifies is often in evidence, in his expressions of faith in the individual rebel for instance: 'Even great cultural and social revolutions', he tells us, 'begin with basic moral questions in the consciences of a few.'

Most significant in extending our insight into Brink's work as a novelist is the essay 'English and the Afrikaans writer' in which he discusses the choice between a world language and his own local tongue, concluding that 'I write in English, but I can never be an English writer'. He expresses the hope that the need to 'escape into English' from Afrikaans (whose geographical limitations make it more vulnerable to censorship) will not lead to the decline of his national language. More personal to Brink's literary character are his intense

10. *Mapmakers: Writing in a State of Siege*, by André Brink. Faber. pp. 256. pb £3.95.

references to sexuality, which he sees characteristically as 'not only a biological function but the expression of a metaphysical enquiry'. His patriarchal background seems evident behind his serious, puritanical masculinity. In his discussion of Afrikaner identity the masculine pronoun is oddly obtrusive and in 'Literature and Offence' he compares the reading of a good work of literature to a challenging relationship with a mature, emancipated woman, who is not 'ready to fall back and open up' to yield her textual complexities. One is prompted to wonder whether Afrikanerdom has any women writers or readers.

A very different writer in Afrikaans, the 'coloured' Adam Small, is the subject of '"Kanna's Coming Home": A Plea for Acceptance' by Carroll Lasker and Kwaku Amoabeng (*WLT*, 1982). Brink has drawn attention to the fact that Small writes in 'black Afrikaans', the dialect of the so-called Cape Coloureds, although since 1975 he has written only in English. This essay is a plea that 'scholars of literature' should not ignore Small's Afrikaans writing because its language is 'the language of oppression in South Africa'. The authors also discuss briefly an unpublished (?) translation into English (by themselves?) of Small's play *Kanna's Coming Home*.

*Exiles and Homecomings: A Biography of Es'kia Mphahlele*¹¹ by N. Chabani Manganyi is something of a curiosity. As the author says in his introduction, it is not a 'critical' biography, but intended as 'the instrument . . . for the meaningful study of the critical interface between life history (the individual) and the history of society'. The author is a clinical psychologist and approaches his subject something in the spirit of therapy, Mphahlele himself having co-operated fully in the process. The form of the book reflects its author's preoccupation with the theoretical bases of biography. It is written in the first-person, as though by Mphahlele himself, in order to 'achieve some degree of authorial uncertainty'. Moreover 'in the spirit of the new *avant garde* biography' it incorporates at critical points 'interludes of animated conversation that . . . introduce and review parts of the narrative'. The book appears even more curious in that Mphahlele has already written more than one autobiographical work; indeed Lewis Nkosi has called him 'a compulsive autobiographer'. The conception of Manganyi's book is nevertheless bold and arresting, and the dramatic framework of Mphahlele's momentous return from exile in 1977 which dictates its structure is very effective. The 'uncertainty' of authorship continuously enlivens the reader's responses. We are presented with 'Mphahlele's' words (at times even a *verbatim* transcription of Mphahlele's *actual* words). But continually a particular tone or phrase reveals the clinical psychologist-author behind them, and Manganyi's 'Mphahlele' also applies social psychology to his own case-history with the same clinical explicitness. At other times however Mphahlele's own published work is extensively quoted (without attribution) and his letters summarized. The transparent awkwardness of all this seems deliberate on Manganyi's part, but one may question whether it always helps in illuminating the biographical subject. The attempt to marry factual detail with a subjective *avant garde* style leads to disconcerting artificialities, particularly in the 'animated conversation' interludes in which 'Mphahlele' interjects insignificant phrases ('That's true

11. *Exiles and Homecomings: A Biography of Es'kia Mphahlele*, by N. Chabani Manganyi. Ravan. pp. viii + 314. £10.95.

Khabi', 'I hear you Khabi, go on', 'How true',) into the continuous flow of exact recollections from his interlocutor.

Michael Thorpe in 'The Motif of the Ancestor in *The Conservationist*' (RAL) elucidates the irritatingly enigmatic quotations from Henry Callaway's *The Religious System of the Amazulu* (1870) which intersperse Nadine Gordimer's novel. He sees them as an ironic thematic comment on the lack of rootedness both in Mehring's white 'possession' of the land and in the blacks' fragmented rituals. The ultimate burial of the anonymous corpse acknowledges symbolically a 'forgotten ancestor' and restores the 'more ordered world' of traditional black values. At times Thorpe's stimulating elucidation risks imposing too clear-cut a pattern on the hazy ambiguity of Gordimer's novel. In 'The Sabotage of Love: Athol Fugard's Recent Plays' (WLT) Michael J. Collins briefly appreciates two plays which have enjoyed recent successful runs on Broadway under their author's direction. *A Lesson from Aloes* and 'Master Harold' . . . and the Boys are, he says, 'essentially realistic, more or less conventionally well-made plays' which nevertheless possess 'the ability to involve an audience sympathetically in the world they create'.

Two essays grapple with the strange genius of Bessie Head. Michael Thorpe's 'Treasures of the Heart: The Short Stories of Bessie Head' (WLT) succinctly appreciates *The Collector of Treasures* (1977), stories which Thorpe sees as 'rooted, folkloristic tales woven from the fabric of village life and intended to entertain and enlighten, not to engage the modern close critic. They are subtly didactic.' In theme, Head is more concerned than Achebe or Ngugi with the contradictions between 'the mutual care and concern' of traditional village life and (in her own words) 'the insane beliefs of a primitive society'. Thorpe explores Head's delicate position as a coloured South African exiled in Botswana, a country where 'women are just dogs', but in which she has determinedly rooted herself. He emphasizes her characteristic boldness of theme (child sacrifice, castration) and her astonishing compression of style. Adetokunbo Pearse's 'Apartheid and Madness: Bessie Head's *A Question of Power*' (*Kunapipi*) is concerned less with Head's reaction to Botswana society than with her South African background, locating the psychosis of her clearly autobiographical heroine, Elizabeth, entirely in the apartheid of her social origins. Pearse analyses the character in 'revisionist Freudian' or Jungian terms, seeing her internalized guilt concerning the 'illegal' relationship between her white mother and black father as responsible for her psychological and sexual problems. Pearse disagrees with other critics in finding that 'the chain of evil is not necessarily broken' at the end of the novel. Where others find a symbolic 'societal and spiritual liberation' he sees only an 'apparent reconciliation' which is 'at best arbitrary, even escapist'.

A field unfamiliar to many readers is usefully charted in P. D. Tripathi's 'Recent Zambian Literature: A Report' (JCL). Zambia, Tripathi admits, 'is yet to produce a writer who exploits to the fullest and extends its limited book market'. He considers however that Neczam (The National Educational Company of Zambia) 'despite administrative and financial problems, is beginning to help formulate national aspirations', and singles out Masautso Phiri's play *Soweto: Flowers Will Grow* (1979) for particular mention. Tripathi ends by examining four novels produced by Neczam in 1979. The first three (*Coup!* by William Simukwesa, *Between Two Worlds* by Grieve Sibale, and *Sofiya*

by Storm Banjayamoyo) he dismisses as routine or inept. *The Hanging* by William Saidi, a Zimbabwean journalist who has worked in Zambia, receives more sympathetic attention. In theme, Tripathi says, 'The novel offers a perceptive and critical view of how traditional loyalties continue to bedevil life in the Third World and how they are being used by the new rich in the kind of political game which depends on money.' Saidi's language he finds close to the standard variety but with its own 'freedom and freshness'. Tripathi's concluding discussion of the language issue is particularly interesting (and provocative). He considers that eventually English will give way to a local language, but that in the meantime 'a clearly differentiated local variety [of English] is likely to evolve'. He welcomes the signs of this new literary idiom in recent works produced by the University of Zambia Drama Society.

2. The Caribbean

(a) General

Reference bibliographies published serially in the islands and which contain unusual background information as well as standard listings are as follows: *The National Bibliography of Barbados*¹², *Guyanese National Bibliography*¹³, *Jamaican National Bibliography*¹⁴, and *Trinidad and Tobago National Bibliography*¹⁵. These all appear as quarterlies with an annual cumulative index. *CR* lists a fair amount of secondary material published on Caribbean literature and has a useful index, divided into subject sections. For those who read French and Spanish, it also covers articles written in those languages. Unfortunately, the comprehensive primary and secondary bibliography normally published annually by *JCL* has failed to appear this year. *Kunapipi*, however, does carry a brief survey of the year's work in the field. *Kunapipi*'s 'The Year That Was' is especially valuable for information on primary works and provides good annotated coverage of creative writing published in the Caribbean. Similarly, the German periodical *ACOLITH* has a selected listing of primary and secondary works.

Other more specialized bibliographical aids have continued to be published during this review period and add to the growing body of research tools available. S. B. Bandara has contributed two important pieces of scholarship. In 'A Survey of Bibliographies of Caribbean Literature in English' (*RIB*, 1982) Bandara notes the publishing details of the various bibliographical studies already in existence and includes explicit annotations on the methodology of each work. While Bandara does not aim to be totally comprehensive in her scope, the bibliography will certainly enable researchers to gain swift access to, and perspective on a wealth of invaluable source-material. In 'A Bibliography of Theses and Dissertations Written in English on Caribbean Novels' (*CNE*)

12. *The National Bibliography of Barbados*. Public Library, Coleridge St., Bridgetown, Barbados. Annual subscription B\$10.

13. *Guyanese National Bibliography*. National Library, P.O. Box 110, Georgetown, Guyana. G\$10.

14. *Jamaican National Bibliography*. Institute of Jamaica, 12-16 East St., Kingston, Jamaica. Annually. J\$10.

15. *Trinidad and Tobago National Bibliography*. Central Library of Trinidad and Tobago, P.O. Box 547, Port of Spain, Trinidad. T&T\$10.

we have another piece of good scholarship; covering 129 theses accepted for higher degrees by sixty-eight universities, the study provides annotated information on research carried out on Caribbean novels and their authors all over the world. A further research-tool is Sydney Singh's 'Bibliography of Critical Writing on the West Indian Novel' (*WLWE*). The intention of this highly professional work is to illustrate the increase of critical writing on West Indian prose literature in the last two decades. Although the bibliography needs updating from 1980, it covers an important range of otherwise scattered material and notes also the various printings of single articles.

Two more author-bibliographies have been published. In the first, *Derek Walcott: A Bibliography of Published Poems with Dates of Publication*¹⁶, Irma E. Goldstraw intends to move towards a definitive variorum edition of Walcott's published poetry up to 1980. Information is provided on the first appearance of each poem, its subsequent reprintings, and any variants evident. And in 'Samuel Selvon: A Preliminary Bibliography' (*JCL*) we have the first full listing by Susheila Nasta of the entire range of the Trinidadian writer's creative and critical output; important secondary material is included in the critical section.

Few general critical studies have appeared this year, and many of them deal with Caribbean Literature only indirectly. In a collection of essays edited by H. H. Anniah Gowda, *The Colonial and the Neo-Colonial in Commonwealth Literature*¹⁷, for instance, a comparative approach is taken. Concerned predominantly with the state of criticism in Commonwealth literature and recent developments in academic institutions, this collection (which stems from a series of papers delivered at the University of Mysore, India, in 1981) points to the ways in which contemporary writing in post-colonial territories can be seen as universal in its concerns. It reflects the flux, uncertainty, and disturbance characteristic of the human condition today. Interesting parallels and contrasts are made between the work of Chinua Achebe and V. S. Naipaul. Furthermore, V. S. Naipaul's novel, *A Bend in the River* (1979), is seen to be 'an apocalyptic warning to the people of the . . . Third World generally'. While many of the perspectives of the collection are thought-provoking, the scope is perhaps too wide.

A selection of essays by C. L. R. James should be mentioned here, albeit belatedly. In *Spheres of Existence*¹⁸, scattered pieces by this controversial and influential Caribbean figure have been published together in one volume. Many of the essays deal with topics of West Indian history and politics but they are also illuminating in terms of C. L. R. James's biographical background and the development of his literary career. Moreover, in two of the pieces ('On Wilson Harris' and 'Discovering Literature in Trinidad: the Nineteen-Thirties'), James makes several provocative comments on the effects of Western traditions on the development of form, and on the origins of West

16. *Derek Walcott: A Bibliography of Published Poems with Dates of Publication*, by Irma E. Goldstraw. UWI Research and Publications Committee (1980). pp. vii + 41. \$15.

17. *The Colonial and the Neo-Colonial in Commonwealth Literature*, ed. by H. H. Anniah Gowda. UMysore. pp. 243. \$10.

18. *Spheres of Existence*, by C. L. R. James. A&B, 1980. pp. 298. hb £13.95, pb £4.95.

Indian creative writing:

When you look at English literature in this century, it is foreigners who are important, men who know the language and can take part in the civilisation, but are not part of it, who are outsiders and looking at it from outside.

Good anthologies of new stories and poetry are few and far between in this field. It is therefore encouraging to witness the recent publication of *Focus*¹⁹, edited by Mervyn Morris. The collection concentrates mainly on Jamaican literature and adds to the work already begun in early Caribbean journals such as *BIM* and *Kyk-over-Al* by Reinhard Sander. In *Focus* Mervyn Morris is attempting to revive the old magazine and the efforts of Edna Manley in the 1940s; as such, the anthology is illustrative of the continuing process of 'self-definition' in Jamaican literature.

In 'Rational Despair and the Fatality of Revolution in West Indian Literature' (YR, 1981) Michael G. Cooke focuses on the effects of colonization and politics on the literary imagination. Dealing with three quite different novels – *Guerillas* (1975) by V. S. Naipaul, *The Autumn Equinox* (1959) by John Hearne, and *Masters of the Dew* (1947) by Jacques Roumain – Cooke examines 'the widespread conception of revolution' in Caribbean literature and its 'typical abortive result'. Alan L. McLeod has written one of the first studies of 'The English Literature of Belize' (WLT, 1982). McLeod approaches the subject from a cultural and historical perspective and views the development of an indigenous literature in Belize as a paradigm of the growth of the whole society: the major concerns of literary works are with social realism and nationalism. While these are not startling observations in Caribbean studies, the literature of Belize has long been neglected – particularly Zee Edgell's new novel of childhood, *Beka Lamb* (1982).

Kenneth Ramchand's assessment of 'The Fate of Writing in the West Indies' (CR, 1982) is noteworthy and stimulating in providing a revaluation of standard arguments concerning the oral and written modes in Caribbean fiction and poetry. Taking into account the influence of structuralist criticism and the theories of Roland Barthes and Claude Lévi-Strauss, Ramchand asserts that the debate in West Indian criticism is no longer between 'content and form, folk and humanist, African and Europe, or even Brathwaite and Walcott'. Discussion must now incorporate analyses of 'two kinds of writing and two kinds of relationship between the text and the reader'.

(b) *The Novel/Prose*

In the light of the aforementioned article, it is interesting to note that Heinemann Educational Books have just republished Kenneth Ramchand's seminal study *The West Indian Novel and Its Background*²⁰. First printed in 1970 by Faber & Faber, the book still remains a classic in West Indian criticism. In his new preface, Ramchand updates arguments on the central issue of the language of narration in the Caribbean novel and intimates new directions in the works of writers such as Earl Lovelace and Harold Sonny

19. *Focus*, ed. by Mervyn Morris. Jamaica: Caribbean Authors Publishing Co. Ltd. pp. viii + 294. £9.50.

20. *The West Indian Novel and Its Background*, by Kenneth Ramchand. Heinemann. pp. 320. pb £4.95.

Ladoo. The author's bibliography and critical sections have also been updated.

With the recent republication by Virago of Phyllis Allfrey's powerful novel, *The Orchid House* (1953)²¹, Elaine Campbell has written a suggestive introduction on this little-known Dominican artist. Campbell stresses the vital relationship that existed between Allfrey and the more famous Dominican-born novelist, Jean Rhys. Parallels are drawn between the singular atmosphere of the setting of Dominica in Rhys's *Wide Sargasso Sea* (1966) and the earlier Allfrey novel; it is even suggested that *The Orchid House* may well have inspired *Wide Sargasso Sea*. Allfrey differs from Rhys, however, in choosing to emphasize 'political activity' over 'social passivity'.

Wilson Harris, the enigmatic Guyanan novelist, continues to function both as writer and critic. In 'The Quest for Form' (*Kunapiipi*) Harris explores the problem of the 'riddle' of form in the growth of an artist's work; the energies released by this process can create forces 'that penetrate' or even 'make fissures' in eternity! And as a result of an international conference held at the University of Dijon, *WLWE* has dedicated a special volume to Harris's art. In an interview, Michel Fabre asks the novelist searching questions about possible interpretations of *The Secret Ladder* (1963) and the evolution of his work from *Palace of the Peacock* (1960) to *The Tree of the Sun* (1978). Development and evolution in the Harris *œuvre* are also the major concerns of two other essays in the issue, 'The Quest for Form: Wilson Harris's Contributions to *Kyk-over-al*' by R. W. Sander and 'The Texts of Wilson Harris's *Eternity to Season*' by Rhonda Cobham. Sander's article evaluates Harris's early publications in the Caribbean literary magazine *Kyk-over-Al* between 1945 and 1960 and declares that the pieces reflect 'themes, figures and images in embryo that were to be developed later' in Harris's major works. Cobham compares the 1954 and 1978 versions of *Eternity to Season* (a collection of poems) and illustrates convincingly how the variants in this text are 'important markers' in a period which spans a good deal of Harris's writing career. A more creative approach is taken in Louis James's essay 'Structure and Vision in the Novels of Wilson Harris'. James adopts a technique employed by Harris himself in some of his critical works, a technique of using diagrams and visual material as a method of penetrating the unconventional structure and cyclical forces at work in a Harris novel. In 'Palace of the Peacock: A Portrait of the Artist', Victor Ramraj suggests that while a number of critical perspectives have stressed the 'common history and destiny of the many races of Guyana', or the 'fragmented but mendable psyche of the West Indian', the novel can more profitably be seen as 'an allegorical study of the growth of the artist in an environment inhospitable to art'.

This issue of *WLWE* also includes essays focusing on a later phase in Harris's fiction. Jean-Pierre Durix argues that while *The Eye of the Scarecrow* (1965) occupies a central position in Harris's development, it is also symptomatic of a second and more critical period: 'The search in which the characters' are involved 'mirrors the quest of the writer in his search for origins' and the discovery of a new voice. Nathaniel Mackey's concern in 'The Imagination of Justice: *Ascent to Omai*' is to illustrate how notions of reality in this novel are

21. *The Orchid House*, by Phyllis Allfrey, intro. by Elaine Campbell. Virago Modern Classics. Virago (1982). pp. xvi + 235. pb £2.95.

'not only haunted' but 'oddly haloed by a spectre of justice'. Finally, in 'Faces on the Canvas: The Resurrection Theme in *The Tree of the Sun*' Hena Maes-Jelinek investigates the metaphoric possibilities of Harris's recent novel. Bearing in mind the writer's own conception of the 'novel as painting', Maes-Jelinek traces this image in *The Tree of the Sun* (1978) and shows correspondences between this idea and Harris's continuing 'preoccupation' with 'vision'.

George Lamming's novels have frequently been discussed by critics in political terms. Janet Butler, however, in 'The Existentialism of George Lamming' (CR, 1982) proposes that other underlying influences should be taken into account in the evaluation of the supposed 'political intent' of Lamming's mature fiction. Lamming's close familiarity with Sartrean existentialism is a key factor and should be coupled with 'the experience of minority racism' in the novels. Similarly, Carolyn T. Brown, in 'The Myth of the Fall and the Dawning of Consciousness' in George Lamming's *In the Castle of My Skin* (WLT), explores Lamming's sense of loss, his sense of 'something missing' in terms of an archetypal vision of the Fall; it becomes a 'metaphor for maturation in Lamming's narrative'. He revivifies this myth 'in Barbadian garb, as it touches each of his worlds'.

The Heinemann Caribbean Writers Series continues to flourish and to republish excellent novels. In an introduction to *The Wine of Astonishment*²² by Earl Lovelace, Marjorie Thorpe reveals the potential for regeneration and renewal in Lovelace's work. Furthermore, the novel demonstrates Lovelace's commitment to the artist's role in the decolonization process and reflects the 'social and psychological development of the . . . West Indian Community'. In his introduction to *Black Lightning* (first published 1955)²³, Jean D'Costa illustrates how Roger Mais is fascinated by the 'opposition of creativity and destruction' in this novel and of 'the creator as destroyer'. Mais moves away from the tradition of social realism evident in his earlier fiction; his concern in *Black Lightning* is with the world of myth, and the novel points us 'inwards to levels of our being where language hardly works but where the raw energy of consciousness exists'. And E. Baugh's introduction to *Other Leopards* (first published 1963)²⁴, by Dennis Williams, also approaches the content by way of the mythopoeic. Set in the Sudanic savannah of Africa, the desert becomes a 'metaphor for the West Indies' and the main character Froud, 'an embodiment of the cultural psychosis of the West Indian black colonial'. Useful parallels are drawn between this novel and Derek Walcott's autobiographical poem, *Another Life*.

As ever, critical writing on the work of V. S. Naipaul continues to proliferate. In *Commonwealth* the first of a new series to be focused on one particular author or book is devoted to this writer. Most attention is centred on *A House for Mr Biswas* (1961) both as a teaching text and in terms of more detailed analysis. The collection of essays, which aims to update the major critical studies already in existence – Landeg White, *V. S. Naipaul: A Critical*

22. *The Wine of Astonishment*, by Earl Lovelace, intro. by Marjorie Thorpe. CWS. Heinemann. pp. xvi + 146. pb £1.95.

23. *Black Lightning*, by Roger Mais, intro. by Jean D'Costa. CWS. Heinemann. pp. xxii + 159. pb £1.95.

24. *Other Leopards*, by Dennis Williams, intro. by E. Baugh. CWS. Heinemann. pp. xviii + 222. pb £2.95.

Introduction (Macmillan, 1975) and R. D. Hamner, *Critical Perspectives on V. S. Naipaul* (Heinemann, 1977) – is varied in quality. The first section deals specifically with *A House for Mr Biswas*, and Bruce King examines the significance of the relationship between father and son in 'Anand's *Recherché du Temps Perdu*'. More lively is Anthony Boxill's 'Nothing Will Come of Nothing'. Beginning with the famous lines of King Lear to Cordelia, Boxill shows how in Naipaul's novel Mr Biswas has to 'create himself and his world out of nothing'. The question of superstition in *A House for Mr Biswas* is analysed by Phillip Langram in 'An Unlucky Child, Superstition and Mr Biswas'. Langram's main thesis is that Naipaul no longer uses this interest as a source of humour and comic irony (common in the earlier social comedies) but employs it as a universal and threatening force 'inimical to personal freedom and individuality'. In the second section of this collection of essays two pieces on *A Bend in the River* (1979) offer more mature perceptions on Naipaul's evolving talent. In 'Surviving the Mingling of Peoples: V. S. Naipaul's *A Bend in the River*' John Thieme notes the weight of Conradian echoes and also shows how some of the pessimistic comments that Naipaul has made on Africa elsewhere are also echoed in the work. 'Naipaul's overall picture is of a society . . . subsiding back into primitivism . . . the town at the bend in the river appears to be plummeting down into hell,' he concludes. In contrast, Michel Lemoss considers the disorientating dimensions of time in the novel; while Lemoss agrees with Thieme's view of Naipaul's ultimate pessimism, it is argued that the novel has dimensions wider than the political situation in Africa. 'The Perception of Time in *A Bend in the River*' illustrates how time and history in Naipaul's Africa have 'their own place and tempo, and since independence, contemporary history has been caught in a dizzy circle' of destruction and reconstruction. The Asian characters in the novel are not only in the wrong place but in a vacuum, in the wrong time. Finally, a short piece by S. R. Jamkhandi on Naipaul's travel-writing closes the collection.

J. L. Brown in 'V. S. Naipaul: A Wager on the Triumph of Darkness' (*WLT*) approaches the question of transitoriness in Naipaul's work from a biographical viewpoint. Observing correspondences between the plight of the Third World and the predicament of twentieth-century man, Brown argues that although Naipaul has often insisted that he refuses to take any political standpoint in his work, he is in fact a partisan of 'an apocalyptic' vision of history whose 'dogmatic blackness betrays a romantic immaturity'. Helen Tiffin also points to the evidence of a latent romanticism in Naipaul's writing; 'Outposts of Progress' (*WLWE*) reveals how much of the tension in Naipaul's canon derives from a 'historically engendered longing' for a world elsewhere which 'encourages self-denigration' and a 'disjunction of vision'. And one of the few articles to have been written on the travel-writing adds to one's sense of the eclecticism of Naipaul's position. In 'Authorial Voice in V. S. Naipaul's *The Middle Passage*' (*PSt*, 1982) John Thieme questions who the 'persona' or implied author is in the narrative. He concludes that Naipaul writes with many voices, as 'Victorian traveller, enfeebled explorer, novelistic observer, cultural analyst'. The book is as much a report on the novelist as the West Indies.

In *Jean Rhys: Woman in Passage*²⁵ Helen Nebeker attempts to focus on the

25. *Jean Rhys: Woman in Passage*, by Helen Nebeker. Eden (1981). pp. xi + 223. hb £11.95, pb £7.95.

technical and thematic method in Jean Rhys's fiction. Nebeker questions the forces that have determined the revival of interest in Rhys's work, particularly the growth of feminist criticism. Nebeker's arguments and critical language can be rather eccentric at times and the main emphasis of the study is on a psychological approach. While several convincing Freudian and Jungian symbols are discovered in Rhys's work as a whole, Nebeker concludes that it is in *Wide Sargasso Sea* (1966) that Rhys becomes the Myth-maker herself – 'the archetype of female consciousness'; the observation is not a particularly unusual one.

In 'Sam Selvon – the Caribbean Connection' (*TSAR*) Ronald Sutherland takes a multicultural approach and comments on the curious relationship of reciprocal fantasy that exists between Canadians and Caribbean islanders. Though most of Selvon's current work to date is set in either Trinidad or in London, Sutherland identifies several pertinent themes for Canadians in his writing.

(c) Poetry

Critical writing on Caribbean poetry has been scarce this year. Valerie Bloom's recent collection, *Touch Mi, Tell Mi*²⁶, is a welcome addition to poetry deriving from the oral tradition of Jamaican-born Louise Bennett. Introduced by Lynton Kwesi Johnson, the book illustrates the continuing 'potential of the spoken word for creative expression'.

Gordon Rohlehr's full-length study of E. K. Brathwaite's famous New World trilogy, *Pathfinder: Black Awakening in the Arrivants*²⁷, is a major contribution. In this perceptive study, Rohlehr investigates the complex critical and social influences which affected the genesis of the poem. The various processes by which Brathwaite invests language with 'dimension and density' are also explored in the imaginative journey from 'Rights of Passage' to 'Islands'. Rohlehr's view is cogently argued, and the study provides both a comprehensive record of the evolution of Brathwaite's poetic theory and an analysis of the techniques involved in the shaping of the poem. The book is a long-awaited study and contains a valuable critical bibliography.

An examination of the development of language is also the main concern of H. H. Anniah Gowda in 'History of Derek Walcott's Voice: A Study of His Poetry' (*LHY*). The background to Walcott's poetry is considered in the context of his various usages of different forms of English. This reflects, says Gowda, Walcott's 'innate desire to authenticate the landscape by endowing it with classical properties'. The linguistic directions that Walcott's work may take now that he is in residence in the United States are also suggested. Andrew Salkey's 'Inconsolable Songs of Our America: The Poetry of Derek Walcott' (*WLT*, 1982) places emphasis on the lyricism in Walcott's poetry. As 'songs of love and hope', Walcott's poems remake the Old World map while his most important contribution to 'nuestra america' is his poetry of 'island love, archipelago love, sea love, ocean love'.

26. *Touch Mi, Tell Mi*, by Valeria Bloom, intro. by Lynton Kwesi Johnson. Bogle. pp. 83. pb £2.95.

27. *Pathfinder: Black Awakening in the Arrivants of Edward Kamau Brathwaite*, by Gordon Rohlehr. Trinidad: Gordon Rohlehr Publications. pp. vii + 344. pb £15.95.

3. Canada

(a) General

An extensive but not exhaustive bibliography of Canadian literature appears in the second issue each year of *JCL* as a section of that journal's 'Annual Bibliography of Commonwealth Literature'. *UTQ* publishes an annual selected review of the previous year's critical and creative publications in its famous 'Letters in Canada' features. The fourth volume of the projected ten-volume *The Annotated Bibliography of Canada's Major Authors*²⁸ was published this year and will be of special utility to those scholars interested in Canadian modernist poetry, particularly in the work of Earle Birney, Dorothy Livesay, F. R. Scott, and A. J. M. Smith. Both primary and secondary sources are exhaustively noted up to and including 1981 (periodic updates are promised). More ambitious in sweep and necessarily less inclusive in its coverage of work on individual authors is *Modern English-Canadian Prose: A Guide to Information Sources*²⁹, an annotated bibliographic guide covering background and reference works useful for the study of modern English-Canadian fiction and non-fiction prose, and individual author-bibliographies for sixty-eight fiction writers (novelists and short-story writers) and only ten non-fiction writers (essayists, noted critics, biographers, humorists, and nature writers). The major writers are all included; there could be debate about the inclusion or omission of some of the lesser talents, but in general the selection has been apt and the volume will be a useful starting-point for the readers unfamiliar with English-Canadian prose and the scholars in the field for which it was intended.

Among other works of reference to be published this year, the most important is *The Oxford Companion to Canadian Literature*³⁰ which is the first in the series of Oxford Companions to be devoted solely to Canadian literature, and which replaced the earlier *Oxford Companion to Canadian History and Literature* (1967, edited by Nora Story) and its *Supplement* (1973, edited by William Toye). The number of writers and titles enjoying their own entries has increased substantially, as has the number of subject entries reflecting generic interests (new entries such as Humour and Satire, Novels, Short Stories, Science Fiction and Fantasy, Exploration Literature, etc.) and unique divisions of Canadian literature (entries such as Acadian Literature and Jòual, for example), among others.

Scholars seeking basic biographical information on contemporary Canadian writers will discover a useful beginning in *Who's Who in Canadian Literature*³¹. Its more than nine hundred entries refer to French- as well as English-Canadian writers, to poets, playwrights, story writers, novelists,

28. *The Annotated Bibliography of Canada's Major Authors*, Vol. Four, ed. by Robert Lecker and Jack David. ECWP. pp. 370. \$42.

29. *Modern English-Canadian Prose: A Guide to Information Sources*, ed. by Helen Hoy. American Literature, English Literature, and World Literature in English Information Guide Series 38. Gale. pp. xxiv + 605. \$48.

30. *The Oxford Companion to Canadian Literature*, ed. by William Toye. OUP. pp. xxiii + 843. \$45.

31. *Who's Who in Canadian Literature*, ed. by Gordon Ripley and Anne V. Mercer. Reference. pp. 425. \$35.

children's writers, and translators. Some writers are not included at their own request, but all of the major English-Canadian writers are represented, saving those who died before July 1983. This volume is already out of print but a second edition is scheduled for 1985.

Patrick B. O'Neill's 'Canadian Copyright Deposits in the British Library' (*CanL*) will be of some interest to bibliographers, though it does not detail that recently discovered collection, but surveys such background matters as copyright legislation in Canada, copyright deposit collections in Canada, the Library of Parliament collection, and the Copyright Office collection.

Some established themes of Canadian cultural commentary received further critical attention in the past year. The place of regionalism in Canadian life, including literature, is the focus of *Perspectives on Regions and Regionalism in Canada*³². William Westfall's introductory essay, summarizing the conclusions of the volume's several contributors, valuably points out that regionalism is a more dynamic, complex, and multidimensional force than the traditional regional versus national paradigm as represented by Goldwin Smith and the Reverend George Grant and others allow. Regional literature, he contends, is modernist and experimental because it is devoted to the creation of alternative cultures, to the creation of identity where none exists and where cultural fragments must be the material of that creation. The implicit optimism of Westfall's remarks is not supported by the characteristically strident fulminations of his fellow-essayist Robin Mathews against Canada's 'Ruling Class cosmopolitanism, media Americanization, increasing liberal individualist fragmentation and Imperial Power-goaded schizophrenia'. The theme of cultural colonialism enjoys much of Mathews's attention in his paper, though he adds little that is new to its definition. Neither does David Staines whose 'Crouched in Dark Caves: The Post-Colonial Narcissism of Canadian Literature' (*YES*) rehearses the standard, facile definition of the development of Canadian literature as laggingly derivative for its first century or more, to be replaced by an adolescent fixation on the future from the 1920s to the 1950s, then finally to blossom in the last couple of decades into a culturally mature orientation on the past. The scheme is neat but does not provide sufficient detail of its initial assumptions to be convincing. Dennis Duffy's 'Heart of Flesh: Exile and Kingdom in English Canadian Literature' (*JCL*) seems to base its premises on a fuller knowledge of colonial literature, and so his extrapolation from it of a theme of covenant formulated by the Loyalists as compensation for their experience of loss and exile, and his contention that vestiges of this theme are still present in the rhetoric of rights and duties of contemporary Canada's secularized culture, have some cogency. But the most direct insight, albeit a brief and narrow one, to be published in 1983 into our colonial culture is provided by *Canada Home*³³, an edition of letters written by the wife of a British Imperial Army Officer during their tour of duty in Fredericton, New Brunswick, from 1867 to 1869. This is bird-of-passage literature from the pen of an accomplished writer of children's stories, but its

32. *Perspectives on Regions and Regionalism in Canada*, *Canadian Issues/Themes Canadiens*, Vol. V. Proceedings of the Annual Conference of the Association for Canadian Studies held at the University of Ottawa, 8-10 June 1982, ed. by William Westfall. ACS. pp. 137. \$20.

33. *Canada Home. Juliana Horatia Ewing's Fredericton Letters 1867-1869*, ed. by Margaret Howard Blom and Thomas E. Blom. UBC. pp. 425. \$24.95.

more than one hundred letters provide, as its editors claim, 'a history of real people and real things', a 'domestic social history' of life in a small Canadian garrison town of the new Canadian nation.

Canadian intellectual history received more attention in 1983. Carl Berger's *Science, God and Nature in Victorian Canada*³⁴ argues convincingly that natural history was of special interest to Canadians, not merely because they enjoyed the proximity of a hitherto uncatalogued natural environment, but also because the practice of this science provided a means of attempting to redress an intellectual imbalance of trade. Natural history served also as 'an instrument for the appropriation and control of nature and a vehicle through which divine purpose stood revealed'. It appealed to the practical colonial spirit and buttressed a natural theology largely unshaken by Darwinism. And, as Laurel Boone's 'Evolution and Idealism: Wilfred Campbell's "The Tragedy of Man" and Its Place in Canadian Intellectual History' (*SCL*) indicates, many Canadian Victorian thinkers did attempt to articulate comprehensive philosophies on the assumption that an intelligent person could construct explanations of the universe which would incorporate all pertinent scientific, social, literary, philosophical, and theological factors. Campbell's unpublished treatise, probably written just before World War I, shares this idealistic goal with R. M. Bucke's *Cosmic Consciousness* (1910), W. L. Mackenzie King's *Industry and Humanity*, and W. D. Lighthall's *The Person of Evolution* (1930). Whether, however, this late work informs Campbell's writing, politics, and life as Boone claims, is doubtful.

Two other nineteenth-century Canadian thinkers and *littérateurs* have received recent attention. Clifford G. Holland, in 'The Sage of Ottawa: William Dawson LeSueur' (*CanL*), describes his subject as a man who represented a synthesis of the thoughts and values common to Victorian culture and society, but whose own brand of critical intellectual scepticism made him an original thinker in his own right, and accounts for the subsequent critical antagonism towards him. Holland's relatively convincing arguments for renewing interest in LeSueur are almost matched by S. E. D. Shortt's attempt to resuscitate the reputation of Sir Andrew Macphail in 'Essayist, Editor, & Physician: The Career of Sir Andrew Macphail, 1864-1938' (*CanL*). Holland provides another footnote to Canadian Victorian intellectual history in 'Canada Greets the Apostle of Culture' (*DR*) where he summarizes Matthew Arnold's visit to Canada in 1883 and describes the Canadian response in regional terms, with the empirical, utilitarian establishment of central Canada politely dissenting from the antidemocratic, antitechnological implications of Arnold's views, its idealist, mostly academic, elite offering qualified acceptance of his ideas on culture, education, and literature; with antimaterialist, antitechnology French Canada approving Arnold's traditional cultural idealism, his linguistic facility, and his Gallic sympathies; and with Montreal and its uneasy racial dualism caught between the other two. Arnold himself was caught in Montreal's racial dualism, provoking a minor scandal with his frank criticisms of French-Canadian Catholicism.

Efforts to deal with Canada's bilingual character are important to both of its national literatures, as several of the essays in *Translation in Canadian*

34. *Science, God and Nature in Victorian Canada*, by Carl Berger. The 1982 Goodman Lectures. UTor. pp. xxiii + 92. pb \$6.50.

*Literature*³⁵ make clear. The volume provides a glance at the history of translation between the two literatures in the nineteenth century, statistics on more recent translation activity, discussions of the politics of translation in contemporary Canada, and reflections upon the complex theory of translation. While the volume's primary focus is on Canada's two major literatures, it also valuably reminds us that Canada has other literary languages, by including essays on A. M. Klein's uses of Yiddish and Hebrew sources, on Josef Skvorecky's Czech novels, and on Antoinette Maillet's 'Acadian' fiction.

Another kind of two-cultures theme also stimulated comment in 1983. J. R. Nursall's 'To Dare to Attempt Impious Wonders: Science & Canadian Literature' (*CanL*) and Tara Cullis's 'Science & Literature in the Twentieth Century' (*CanL*) both address the issue. Nursall rather conventionally divides Canadian writing dealing publicly with science into Frankensteinian (science as monster) and Promethean (science as benefactor) camps. Cullis employs post-Jaynesian split-brain patterns to explain, with a more contemporary conventionality, the modern writer's self-consciousness and social dis-ease, and to hold out hope for the beginning of a 'literature of rapprochement'. Eli Mandel's 'The New Phrenology: Developments in Contemporary Canadian Writing' (*LHY*) makes a more imaginative, metaphorical, and more productive use of 'science' to delineate the particular shapes of post-modernism in the playful, polysemous work of Robert Kroetsch and the multilayered poetic 'sites' of Christopher Dewdney.

Canadian literary historians still concentrate their attention upon the recent past, and this tendency is evident in the appearance of several essays on post-World-War-II small press periodicals. John Harris, in 'Two Sutherlands: The Status of Criticism in Canada' (*ECW*), attempts, intemperately and with little persuasiveness, to present the critic and editor as a Jeremiah of the evils of Canadian criticism whose prophecies have unfortunately been embodied in the non-evaluative, theory-ridden, non-aesthetic literary commentary of Ronald Sutherland. Hilda C. M. Vanneste's depiction of John Sutherland in *Northern Review, 1945-1956: a History and an Index*³⁶, while sympathetic, is a much better balanced and therefore more convincing reconstruction of Sutherland's critical and cultural attitudes, transformations, and reputation. The issues of a subsequent generation to *Northern Review* are reprinted in *CIV/n: A Literary Magazine of the 50's*³⁷, which is defined by Ken Norris in an accompanying essay as representing a third stage of modernism in Canada (*Northern Review* was of the second stage). The third stage, according to Norris, sought to push Canadian poetry beyond 'provincial terms' and 'parochial perspectives'.

Allison Mitcham's *The Northern Imagination*³⁸, as its title suggests, also pushes beyond the provincial and parochial in scope to maintain that Canadian

35. *Translation in Canadian Literature*, ed. by Camille R. La Bossiere. Reappraisals: Canadian Writers 9. UOtt. pp. 132. pb \$9.95.

36. *Northern Review, 1945-1956: a History and an Index*, by Hilda C. M. Vanneste. Tecumseh. pp. ix + 296. \$14.95.

37. *CIV/n: A Literary Magazine of the 50's*, ed. by Aileen Collins, with Simon Dardick. Vehicule. pp. 278. \$14.95.

38. *The Northern Imagination. A Study of Northern Canadian Literature*, by Allison Mitcham. Penumbra. pp. 103. \$10.

writing about the North (a vaguely defined, all-inclusive term) is still informed by a Thoreauvian vision and simplistic pastoralism that idealistically resists and is victimized by southern materialism and technology. The book's thesis is sabotaged by its author's cataloguing proclivities and her reliance upon paraphrase at the expense of analysis.

The Sutherlands are not the only critics to receive critical attention in the past year. Northrop Frye, as one would expect, captures most comment. *Centre and Labyrinth: Essays in Honour of Northrop Frye*³⁹ contains several essays on Frye himself, but this collection is reviewed elsewhere in YW so I shall not comment further here. Most of the recent commentary on Frye has been prompted by and focuses on *The Great Code* either in the form of review such as Alexander Globe's 'Apocalypse Now: Frye's View of the Bible' (*CanL*) which provides a clear, succinct, descriptive and analytical schema of Frye's metacritical system, or in the form of the *UTQ*'s 'Northrop Frye and the Bible: A Review Symposium'. The latter records the responses to *The Great Code* of two poet/essayists (Louis Dudek and George Woodcock) and two scholars (David L. Jeffrey and Emero Stiegman). Woodcock is the most negative, accusing Frye of an absence of empathy (the old complaint depicting Frye as disembodied intellect), of trying to exclude history, of obscurity, and of including much that is debatable and much that is irrelevant to a real understanding of literature. Dudek is more temperate, congratulating Frye for presenting a highly enlightened secular vision of reality entirely free of any conventional faith or doctrine, but demurring to the extent of suggesting that the vision is accessible by other means, particularly through the agency of classical Greek rationality and tolerance. Jeffrey also mildly demurs, praising Frye for raising the issue of the Bible's textual authority and for giving a clear and cogent sense of his own code and system, but regretting the absence in *The Great Code* of an integral sense of the Bible itself. Finally, Stiegman applauds Frye's achievement in the most substantial terms by claiming that he succeeds in showing that in great measure traditional Christian readings of the Bible are unknowing, and that the scholarship cultivated to remedy this failing is itself wrong-headed since our literary tradition and many of the major elemental currents of our thinking are conditioned by the Bible. Rosemary Sullivan's 'Northrop Frye: Canadian Mythographer' (*JCL*) addresses some of the ways in which Canadian poetic activity may have 'conditioned' Frye, but even more she notes ways in which Canadian poetry has been conditioned by Frye, especially by his original Canadian metaphor of the bush garden, by his demonstration that all discourse is mythic, and by his belief in an all-pervasive order.

The work of two other Canadian critics was anthologized in 1983. *Surviving the Paraphrase*⁴⁰ collects eleven essays by Frank Davey, former *Tish* radical and present editor of the post-modern journal *Open Letter*. The essays cover a variety of subjects, from individual works like Robert Stead's novel *Grain*, to individual writers like E. J. Pratt, Gwendolyn MacEwen, Clark Blaise, Margaret Atwood, and Sinclair Ross, to more expansive subjects such as the

39. *Centre and Labyrinth: Essays in Honour of Northrop Frye*, ed. by Eleanor Cook, Chaviva Hosek, Jay Macpherson, Patricia Parker, and Julian Parker. UTor. pp. x + 346. \$30.

40. *Surviving the Paraphrase. Eleven Essays on Canadian Literature*, by Frank Davey, with a preface by Eli Mandel. Turnstone. pp. iv + 193. pb \$9.95.

language of the contemporary Canadian long poem, the explorer in western Canadian literature, and (his most notorious essay) thematic criticism. All of Davey's essays focus on textual particulars, but they are also all, as Eli Mandel notes in his preface, aggressive and polemical, promoting a phenomenology of literature in a strident, insistent, post-modernist voice. Robert Kroetsch's is also a post-modernist critical voice and vision, but more playful, more inventive, more engaging, and, consequently, more cogent. Materials from the period 1971 to 1982, and arranged under fourteen titles, are collected in a special number of Davey's *OL*. They focus on general subjects such as the Canadian writer and the American literary tradition, recent Canadian fiction, the contemporary Canadian long poem, violence in literature, contemporary critical standards, and the fear of women in prairie fiction. These, at least, are his putative, his explicit subjects, but with Kroetsch there is always a subtext and the subtext of this collection is unrelievedly deconstruction with its attendant principles (enunciated by Kroetsch more in his style and structures than by theme and thesis) of play, phenomenology, discontinuity, *et al.*

*Margaret Atwood: Language, Text, and System*⁴¹ is a collection of largely structuralist essays by divers hands which collectively attest to the deservedly high critical stature of Atwood both as poet and novelist. These intriguing, intelligent, and challenging readings of Atwood's work present a variety of perspectives but generally agree in a depiction of Atwood as a writer who acknowledges the contradictions and paradoxes of experience and who attempts to contain these by various stratagems of narrative and poetic technique in a representatively Canadian synthesis.

John Glassco and James Reaney had special journal issues devoted to them. Six essays on Glassco, discuss him variously as a Wordsworthian yet surrealist poet, as a poet for whom the natural world, always in decay, is antithetical to art, as a parodist of pornography, as an 'other Victorian' whose backward gaze is ideally suited to translation as a post-modernist autobiographer, and as a modern rebelling against parents and social conventionality. In short, this composite portrait of Glassco is neither consistent nor conclusive. The portrait presented in *Approaches to the Work of James Reaney*⁴² is more conclusive and more substantial. It emanates from a variety of sources with a variety of perspectives: critics, friends, directors, actresses, colleagues, and including a lively interview with Reaney himself. It considers Reaney as aesthetician, performer, poet, and playwright, and concludes perceptively that Reaney is a humanist who supports a myth of coherence rather than a myth of randomness, who believes in the possibility of contact between the verbal and 'real' universes, and who is didactic but formally eclectic and protean.

(b) Prose

Volume One, Fiction Series, of ECW's *Canadian Writers and Their Works*⁴³ gives promise that this reference project may be the best of the several in which ECWP has been and is now engaged. The first of a projected ten volumes on

41. *Margaret Atwood: Language, Text, and System*, ed. by Sherrill E. Grace and Lorraine Weir. UBC. pp. 158. \$17.95.

42. *Approaches to the Work of James Reaney*, ed. by Stan Dragland. ECWP. pp. 235. \$28.

43. *Canadian Writers and Their Works*, Vol. One, ed. by Robert Lecker, Jack David, and Ellen Quigley, intro. by George Woodcock. Fiction Series. ECWP. pp. 256. \$28.

fiction to be completed by 1987, this first volume contains sections on Frances Brooke by Lorraine McMullen, Susanna Moodie by Michael A. Peterman, John Richardson by Dennis Duffy, Catherine Parr Traill by Carl P. A. Ballstadt, and 'Three Writers of Victorian Canada' (Rosanna Leprohon, James De Mille, and Agnes Maul Machar) by Carole Gerson. Each section contains selected primary and secondary bibliographies and a lengthy essay which provides a biographical outline, discussion of influencing traditions and milieu, a review of criticism, and extensive analysis of selected or complete work. The essays of this volume vary slightly in quality but each is an excellent place for the student or the scholar to begin his or her study of the writer in question.

Interviews with writers were popular journal features in 1983. *Gamut* spoke with Hugh MacLennan, Josef Skvorecky, and Brian Moore, *Rubicon* with Jack Hodgins and Leon Rooke, while *event* printed autobiographical essays by Jane Rule, on her conversion to the importance of content by reading *Sexual Politics*, and by Dorothy Livesay, on her relationship with a childhood and 1930s bisexual friend.

In the realm of fiction theory, Robert Wilson's review-essay of Geoff Hancock's anthology, *Magic Realism* (1980), for *Quarry*, takes issue with Hancock's definition of the subgenre, succinctly and knowledgeably surveys its birth and development, and redefines it convincingly as a mode of narration in which characters believe unquestioningly in whatever happens and in which the distinction between the explicable and the inexplicable does not arise. Consequently, he concludes, most of the stories in the anthology do not deserve the title.

A survey of the development of Canadian prose fiction is attempted by T. D. Maclulich in 'Our Place on the Map: The Canadian Tradition in Fiction' (*UTQ*). He addresses the question of a Canadian tradition, but sees no irony in his importation of an American scheme of anatomizing that tradition. From Leslie Fiedler's *The Vanishing American*, he borrows the categories of 'Western', 'Eastern', 'Southern', and 'Northern', and invents another called 'the Urban', to assert that while 'Westerns' predominate in the United States 'Northerns' predominate in Canada. His suggestion that Canadian writers make sociological realism a primary goal of fiction is sounder. John H. Ferres is similarly facile in 'The Literary Roots of Western Canadian Separatism' (*ARCS*) when he separates western Canadian literature into traditions of millennialism (represented by Ralph Connor and Robert Stead) and apocalypticism (Frederick Philip Grove and Sinclair Ross), and concludes that the East-West conflict is a classic example of a global Metropolis-frontier conflict, and that the roots of present western separatism were present in the region's psychic landscape from its earliest settlement and development. The terms of his argument are too general, and even clichéd, to be insightful or convincing.

Lorraine McMullen's *An Odd Attempt In A Woman*⁴⁴ is both insightful and convincing. A biocritical study of the eighteenth-century novelist Frances Brooke, it errs, if at all, in the inclusiveness of biographical detail, some of it of questionable significance. But, one suspects, it provides us with all there is to

44. *An Odd Attempt In A Woman. The Literary Life of Frances Brooke*, by Lorraine McMullen. UBC. pp. xvii + 259. \$29.95.

know about Mrs Brooke's life, and it fits her firmly within the secondary levels of the mid-eighteenth-century English literary community. In sum, McMullen makes a good case for seeing Brooke as a woman of two worlds, conventional in her attitudes towards class and religion and concerned in her writing with the Neoclassical ideals of decorum, grace, and wit, while simultaneously exhibiting inclinations towards Romanticism in her love for the country and her admiration for Rousseau and forward-looking in her feminism. Mrs Brooke's Canadian contemporary, Henry Alline, is the subject of Jamie S. Scott's "'Travels of my Soul": Henry Alline's Autobiography' (*JCanL*). Scott, in this first full critical treatment of Alline's *Life and Journal*, argues for a hermeneutical theory of autobiography which he then applies to the autobiography along with some cogent, close textual analysis to discover Alline's continual attempts to transform alienation and despair into confidence and hope, but to discover even more that Alline's *Life* captures the full significance of the experience of transcendence as a dialectic between nature and grave sustained to the last.

Nineteenth-century prose received little critical attention in 1983. Susanna Moodie's interest in spiritualism occasioned "'A Glorious Madness": Susanna Moodie and the Spiritualist Movement' (*JCS*) by Carl Ballstadt, Michael Peterman, and Elizabeth Hopkins who detail from the evidence of her writing, her acquaintanceship with the American spiritualist Kate Fox, and three letters to her English publisher Richard Bentley, her growing interest in, resistance to, and participation in spiritualist activity (a spirit-rapping session). George Woodcock's 'The Changing Masks of Empire: Notes on Some Novels by Sara Jeannette Duncan' (*YES*) portrays Duncan as one of the few Canadians to write genuine political fiction as defined by Irving Howe. Woodcock reads *The Imperialist* as a demonstration of how practical politics erodes ideals, *His Honor*, and *a Lady* as a demonstration of how practical politics destroys honour, and *The Burnt Offering* as a demonstration of how ideals applied without sufficient knowledge of a situation can be as destructive as the most cynical of manipulative politics. Duncan's fiction is not accorded much critical attention by Marian Fowler in *Redney. A Life of Sara Jeannette Duncan*⁴⁵. As a biography it cannot be accounted a great success either. It provides an accurate enough outline of Duncan's life, but tends to read the fiction too simplistically at times as an indicator of the life, and tends to force the life into fictional patterns. Gothic romance threatens in her depiction of Duncan's relationship with Joaquin Miller and in her attribution to Duncan of a father-fixation.

Criticism of twentieth-century Canadian fiction writers tends of course to focus on the major figures, but occasionally extends to a few of the lesser knowns. Alison Feder, for example, has produced a book-length study of *Margaret Duley: Newfoundland Novelist*⁴⁶, a novelist who enjoyed some reputation in the 1930s and 1940s for her rather romantic stories set, for the most part, in her native Newfoundland. Feder's is a sympathetic treatment, but it depicts a bluestocking suffragette whose life and character may be more

45. *Redney. A Life of Sara Jeannette Duncan*, by Marian Fowler. Anansi. pp. 333. \$19.95.

46. *Margaret Duley: Newfoundland Novelist. A Biographical and Critical Study*, by Alison Feder. Cuff. pp. 158. \$9.95.

intriguing and significant than her fiction. A better known maritime writer is the subject of J. A. Wainwright's 'Days of Future Past: Time in the Fiction of Charles Bruce' (*SCL*). Wainwright's analysis of *The Channel Shore* and *The Township of Time* argues that their shared characters, symbols, and themes of kinship suggest 'that the theme of time's unity not only binds together Bruce's individual fictions but transcends and contains them as well'. Robert Stead's status equals that of Bruce, but it is questionable if it will be enhanced by the belated publication of *Dry Water*⁴⁷, an ambitious novel of the prairies, but not Stead's best as Prem Varma claims in a brief and poorly written critical introduction. Irene Baird, another prairie writer, fares better from Roger Leslie Hyman's 'Wasted Heritage and *Waste Heritage*: The Critical Disregard of an Important Canadian Novel' (*JCS*) which argues with some force and credibility that Baird's novel has been aesthetically undervalued and unfairly neglected.

Frederick Philip Grove is a prairie writer whose critical stock remains high. His published corpus has been refreshed with *The Genesis of Grove's 'The Adventure of Leonard Broadus'*⁴⁸, the first book publication of a boy's story written by Grove in 1939 and hitherto printed only in an abridged, serialized version in 1940 in an obscure United Church children's magazine. The present version is accompanied by a scholarly commentary on its genesis, publishing history, by notes on the manuscript and text, and by a useful selected bibliography. Grove memorabilia is provided by Clara Thomas's and John Lennox's 'Grove's Maps' (*ECW*) which reproduces maps prepared by Grove for, but not published in, W. A. Deacon's 1936 *Literary Map of Canada*. Unpublished material is also the subject of Henry Makow's "'Ellen Lindstedt": The Unpublished Sequel to Grove's *Settlers of the Marsh*' (*SCL*) which, through analysis of what seems to be a sequel to Grove's novel, proposes that the critical debate over its conclusion may now be resolved by the recognition provided by the sequel that Grove did not intend *Settlers* to have a happy-ever-after ending. Retrieval is also the aim of Alexandra Collins's 'An Audience in Mind When I Speak: Grove's *In Search of Myself*' (*SCL*) as she attempts to restore the status of *Search* as autobiography, as the representation of a 'search for the echo within and as the story of a man's attempt to rewrite his own personal past to suit the person he might wish to be'.

The question of sources is the burden of both James D. Mulvihill's brief 'MacLennan's Athanase Tallard: Robert Owen in Saint Marc' (*SCL*) and Thomas York's 'The Post-Mortem Point of View in Malcolm Lowry's *Under the Volcano*' (*CanL*). Mulvihill points out that Tallard's combination of feudal paternalism and industrial materialism in his factory plans for Saint Marc are very close in spirit and detail to Robert Owen's plans for New Lanark in the nineteenth century. York, on the basis of an admission in Lowry's letters and of a careful comparative analysis of the uses of narrative perspective in the first chapter of *Under the Volcano* and in Claude Houghton's 1933 novel *Julian Grant Loses His Way*, identifies the latter as a Lowry source.

Barbara Helen Pell also reflects upon sources in her 'Faith and Fiction: The

47. *Dry Water*, by Robert Stead, ed. by Prem Varma. Tecumseh. pp. xiii + 247. \$19.95.

48. *The Genesis of Grove's 'The Adventures of Leonard Broadus'. A Text and Commentary*, ed. by Mary Rubio, preface by Leonard Grove. CCP. pp. 176. \$9.95.

Novels of Callaghan and Hood' (*JCS*). She invokes Jacques Maritain and neo-Thomist theology in addressing the shared problem of Callaghan and Hood in dramatizing religious vision in a realistic novel. She attributes to the fiction of Morley Callaghan a pattern of development characterized by an increasingly complex tension between the sacred and the secular and to that of Hugh Hood a varied attempt to redefine form through the use of parable, romance, realism, and a combination of fantasy and satire. While Pell examines religious thought and literary form in Hood, Patrick J. Mahoney evaluates psychoanalytic accuracy. In 'Hugh Hood's Edenic Garden: Psychoanalysis among the Flowerbeds' (*CanL*) he analyses the three-generational home of Matthew Goderich in *The Swing in the Garden* and concludes that Hood distorts psychological truth by minimalizing or disclaiming the effects of emotionally threatening activity.

Gabrielle Roy is one of the very few writers to have established a solid place within both of Canada's two major literatures. She deserves the recognition extended by a book devoted to her literary achievement, and she also deserves a better book than Allison Mitcham's *The Literary Achievement of Gabrielle Roy*⁴⁹. Its scope is too sweeping and its treatment too superficial even for an introductory survey. Its assertions are either clichéd (Roy identifies wilderness with freedom and cities with cages) or eccentric (Roy's closest twentieth-century counterpart is Antoine Saint-Exupéry). Of an introductory nature also is Arnold E. Davidson's *Mordecai Richler*⁵⁰. It moves chronologically through Richler's novels, devoting a chapter to each, but not analysing any in depth. It makes persistent, superficial, and unconvincing comparisons between Richler and F. Scott Fitzgerald, but Davidson's central thesis is an attractive one – that Richler's multifocal technique and multiple narrative perspective produce works of great moral substance and depth as well as works that are dramatically effective.

Dave Godfrey and Paul Hiebert are not popular critical subjects but each received some attention in 1983. Jane E. Teney's "'In the Fifth City": An Integral Chapter of *The New Ancestors*' (*CanL*) contends that the chapter in question is not gratuitous but integral, that its focus upon *Kamba* ritual and its accompanying shift in narrative technique to the non-logical signals Godfrey's shift in the novel to a more African view. Bob Havaluck in "'Can Any Good Thing Come From Nazareth?" Comedy in the Prairie Hinterland' (*JCS*), evokes the old metropolitan-hinterland metaphor to claim, extravagantly and unfairly, that Hiebert's humour is expressive of a sense of regional shame and cultural submissiveness.

Margaret Laurence's status as one of Canada's major fiction writers has again been effectively acknowledged by *A Place to Stand On*⁵¹, a collection of essays by and about Laurence, including interviews with her, responses both critical and personal to her work by fellow writers such as Margaret Atwood, Robert Kroetsch, Henry Kreisel, George Bowering, Phyllis Grosskurth, and Marian Engel, and criticism selected from the initial responses to her work to

49. *The Literary Achievement of Gabrielle Roy*, by Allison Mitcham. YorkP. pp. 38. \$11.95.

50. *Mordecai Richler*, by Arnold E. Davidson. Ungar. pp. v + 203. \$11.95.

51. *A Place to Stand On. Essays by and about Margaret Laurence*, ed. by George Woodcock. NeWest. pp. 301. \$17.95.

the most recent. There is also a very helpful selective bibliography by Anthony Appenzell. This volume will be useful to scholars approaching Laurence for the first time, to those looking for new commentary by and about Laurence, and to those interested in the general outlines of critical response to her work. Of little interest, however, is Robert D. Chambers's 'The Women of Margaret Laurence' (*JCS*) which finds, not very incisively, a rich diversity of religious response in Laurence's female characters.

Another major Canadian writer from the prairies is the subject of complex and searching analysis in Robert Lecker's 'Caught in the Balance: Robert Kroetsch's *Gone Indian*' (*ARCS*). Lecker analyses in detail and with great subtlety the two narrators and hence the narrative intricacies of the novel and moves compellingly to the conclusion that '*Gone Indian* celebrates Kroetsch's own failure to do anything *but* trace the line between two narrative possibilities, neither of which he can accept [to speak and to remain silent]. Both of which he accepts.'

Still with prairie writers, Zailig Pollack attempts to clarify Rudy Wiebe's own confusing genealogy in '*The Blue Mountains of China: A Selective Annotated Genealogy*' (*ECW*). Arnold E. Davidson's 'Circling the Text in Rudy Wiebe's *My Lovely Enemy*' (*ARCS*) claims that Wiebe's latest novel is not the radical new ground it might seem, but maintains his customary disjunction between the tale anticipated and the text read, between surface statement and deep structure. *My Lovely Enemy* merely hides the centre more than usual.

Philip Kokotailo's 'Form in Atwood's *Surfacing*: Towards a Synthesizing of Critical Opinion' (*SCL*) also deals with narrative discontinuity and decentring, noting in detail and at length Margaret Atwood's use of these techniques in her first novel, but concluding that *Surfacing* is not primarily concerned with the process of writing and therefore is not, finally, post-modern. Sybil Korff Vincent, in a chapter of *The Female Gothic*⁵², contends that Atwood creates a new subgenre in *Lady Oracle*: the comic/Gothic 'which more accurately depicts the psychological condition of the modern woman than does the traditional Gothic novel'. Ildiko de Papp Carrington's 'Another Symbolic Descent' (*ECW*) is a lengthy and detailed analysis of plot, structure, characterization, metaphor, and narrative technique in support of the proposition that *Bodily Harm* is a didactic novel. Finally, Barbara Godard, in 'My (m)Other, My Self: Strategies for Subversion in Atwood and Hébert' (*ECW*), compares *Lady Oracle* and *Kamouraska* as subversive novels which recognize the necessity for, and stimulate the process of, replacing dialectical confrontation with parody which undermines logical structures or with oxymoronic or multiplistic vision.

Alice Munro, even more than Atwood, has customarily been viewed as a writer of largely realistic fictions. But recent criticism has begun to challenge and modify this impression. Heliane Catherine Daziron's 'The Preposterous Oxymoron: A Study of Alice Munro's "Dance of the Happy Shades"' (*LHY*) highlights Munro's use of oxymoron to reduce social differences, fuse opposites, and denounce the violence of social ritual and its conventions. Lorraine York's '“The Other Side of Dailiness”: The Paradox of Photography in Alice Munro's Fiction' (*SLC*) notes Munro's expressed interest in photography and photographic realism and goes on to argue, albeit not conclusively, that Munro

52. *The Female Gothic*, ed. by Juliann E. Fleenor. Eden. pp. 311. \$12.95.

achieves through paradox a post-modernist fusion of disparity. But the most extensive and most persuasive attempt to identify and delineate post-modern elements in Munro's fiction is contained in the introduction, interview, and nine essays that comprise *Probable Fictions: Alice Munro's Narrative Acts*⁵³. This volume does not ignore Munro's realism but concentrates on her 'literary gestures', on aspects of form, language, style, genre and narrative technique in the complete body of Munro's fiction. The collection collectively articulates an impression of Munro's sense that art is something 'grafted on from some other reality'.

Art becomes a means of revelation, argues Laurence Steven, in 'Jack Hodgins' *The Invention of the World* and Robert Browning's "Abt Vogler"' (*CanL*), in which he asserts the predominance of Browning's imagery of perfect rounds and broken arcs in Hodgins's novel, and suggests that both writers seek the perfect spiritual being within the flawed surface personality. Jan C. Horner's 'Irish and Biblical Myth in Jack Hodgins' *The Invention of the World*' (*CanL*) is also concerned with that novel's sources, and uses them to support the depiction of a pattern which resolves in a general healing movement of myth and metamorphosis.

(c) *Poetry*

CanP publishes an annual annotated bibliography of poetry criticism. Volume II of the *Canadian Writers and Their Works*⁵⁴, Poetry Series (Volume I has not yet appeared), was published this year and contains informative sections on Archibald Lampman, D. C. Scott, Bliss Carman, Charles G. D. Roberts, and William Wilfred Campbell. As with its counterparts in the Fiction Series, this volume will be a very valuable reference tool for students and scholars alike with its basic biographical information, its attention to literary influence and milieu, its review of critical response, its critical analysis, and its selective bibliography.

Interviews with poets were popular: *Waves* interviewed separately Raymond Souster and Robin Skelton, *arc* Al Purdy, and *Dandelion* Anne Szumigalski, while Roy Miki published 'Prairie Poetics: An Interchange with Eli Mandel and Robert Kroetsch' (*Dandelion*). This last exchange, which actually occurred in the summer of 1981, demonstrates very well the fascination of contemporary western Canadian poets with post-modern poetics. That this fascination extends beyond western Canada is demonstrated by 'Poetics: Much Ado About the Doing, the Done, and the Doer' (*Quarry*), a collection of reflections by fifteen writers on the self-consciousness and self-referentiality of contemporary writing.

Poetics was a popular topic in 1983. Tom Wayman's *Inside Job: Essays on the New Work Writing*⁵⁵ attempts, with only very modest success, to construct a poetics of work literature. He talks about the appearance in contemporary work poetry of a new 'Internal Realism', and about a lack of critical thinking about daily work especially on the part of the 'authoritarian left' and 'literary

53. *Probable Fictions: Alice Munro's Narrative Acts*, ed. by Louis K. MacKendrick. ECWP. pp. 193. \$8.95.

54. *Canadian Writers and Their Works*, Vol. II, ed. by Robert Lecker, Jack David, Ellen Quigley, with intro. by George Woodcock. Poetry Series. ECWP. pp. 289. \$28.

55. *Inside Job: Essays on the New Work Writing*, by Tom Wayman. Harbour. pp. 101. \$6.95.

scholars and teachers', but he restricts the individual's cultural domain unnecessarily when he equates it exclusively with that individual's work. Louis Dudek's *Ideas for Poetry*⁵⁶ argues its thesis less obtrusively. It is made up of a series of brief, tersely developed, almost aphoristic statements on subjects ranging from god and death to triviality and homosexuality, from chess and statistical and probability theory to criticism and art, all formalistically evocative of prose poetry and collectively animated by, as well as demonstrative of, the principle that 'Poetry must be seen as poetry, but that does not mean that it is without social, or political, or other relevant meaning.' Ralph Gustafson's 'The Saving Grace' (*CanL*) exhibits a similarly, albeit not similar, idealistic vision of poetry, while George Johnston's 'Diction in Poetry' (*CanL*) undertakes the more pragmatic task of reminding readers of the central importance of vocabulary for a poet. Steven Scobie's 'Gadji Beri Bimba: The Problem of Abstraction in Poetry' (*CanL*) indirectly challenges Johnston's thesis, at least as conventionally interpreted. Scobie focuses on sound poetry with its fracturing of conventional vocabulary in order to support his contentions that the histories of art and literature are directly parallel and that abstract poetry is both possible and desirable. M. Travis Lane, whose vision of poetry would be more likely to agree with the Dudek sentiment above than with those of Scobie, offers in 'Contemporary Canadian Verse: The View from Here' (*UTQ*) an interesting scheme of four categories of poetry (long, dramatic narrative; meditative essay; proletarian lyric; self-displaying lyric) which she then uses to highlight some of the faults and virtues of contemporary Canadian poetry.

Studies relating to the history of Canadian poetry were not many in 1983. D. M. R. Bentley makes an ambitious attempt in 'The Mower and the Boneless Acrobat: Notes on the Stance of Baseland and Hinterland in Canadian Poetry' (*SCL*) to define a sense of continuity in Canadian poetry by seeing it from the opposing poles of hinterlandscapes (open, unstructured forms, e.g. blank and free verse) and baselandscapes (closed, structured forms, e.g. couplet and sonnet). The latter, he proposes, tend towards recollection, teleology, and rational meaning whereas the former towards process, openness, chance, and uninterpreted experience. Both stances have been available to Canadian poets from the beginning but the baseland stance dominated prior to World War II and the hinterland stance thereafter. Bentley's is an intriguing scheme but the major virtue of his work is that he includes, as natural subjects of his discussion, poems and poets normally ignored, thereby expanding the basic frames of reference of Canadian poetry criticism. While Bentley touches the entire sweep of Canadian poetic history, Don Precosky focuses on the particular period of the 1970s. In "'Back to the Woods Ye Muse of Canada": Conservative Response to the Beginnings of Modernism' (*CanP*) he points out that conservatives responded affirmatively to the question of whether a Canadian literature existed, but negatively to the question of whether modernism was a good thing, while the moderns gave exactly opposite answers. He also points out that while conservatives won the public battle, they lost the war. Clement Moisan's *A Poetry of Frontiers*⁵⁷, originally

56. *Ideas for Poetry*, by Louis Dudek. Vehicule. pp. 85. \$6.95.

57. *A Poetry of Frontiers. Comparative Studies in Quebec/Canadian Literature*, by Clement Moisan. Porcépic. pp. 219. \$17.95.

published in French in 1976, concentrates attention on French and English verse since World War II. He divides it into three categories (Poetry of Clandestinity, Resistance, and of the Brilliant Minority) just as he sees three types of language functioning in Canadian poetry since 1940 (the introspective, psychologically inventive; the violent; the experimental) and three major thematic divisions (alienation, identification, humanization). The comparative nature of the study is very valuable but the schematization is forcedly neat.

Pre-Confederation and early Dominion poets are not favourite individual subjects of critical inquiry. One who does occasionally receive such attention, and who did again this year, is Charles Sangster. D. M. R. Bentley's 'Through Endless Landscapes: Notes on Charles Sangster's *The St. Laurence and the Saguenay*' (*ECW*) finds this an 'intriguing third-rate poem' whose northern vision of God in the wilderness 'echoes forward' that of subsequent generations of Canadian poets, and whose borrowings from Spenser, Wordsworth, Byron, and Shelley establish Sangster in a 'continuity of humane concern' that includes later British writers such as Arnold and Canadian ones such as Lampman.

The 'Confederation poets' are still popular individual critical subjects. Tracy Ware in 'Remembering It All Well: "The Tantramare Revisited"' (*SCL*) produces yet another glimpse of Charles G. D. Roberts's best poem, and notes yet again its indebtedness to Wordsworth's 'Tintern Abbey' but adds little to that discussion, though there is more to be added. Additions are made to the Archibald Lampman corpus by L. R. Early in his editing of 'Twenty-Five Fugitive Poems by Archibald Lampman' (*CanP*) which includes six poems unlisted in the main bibliographies and three unrecorded anywhere. S. D. MacGillivray and J. D. Robb provide in 'Three Lampman Letters' (*CanL*) copies, with commentary, of letters by Lampman's father which elucidate the straitened economic circumstances of Lampman and his family in the late 1880s in Ottawa. But of the Confederation group, Duncan Campbell Scott received the greatest attention in 1983. Robert L. McDougall's edition of the letters between Scott and the scholar E. K. Brown is an impressive, impeccable piece of scholarship and an important addition to the comprehension of both *The Poet and the Critic*⁵⁸. It presents the record of a friendship, primarily literary, that added lustre to the waning years (1940-7) of the poet's life and to the major productive years of the critic. K. P. Stich's 'North of Blue Ontario's Shore: Spells of Emerson and Whitman in D. C. Scott's Poetry' (*CanP*) looks at four Scott poems in some detail in comparison with the work of Emerson and Whitman and concludes convincingly that Scott's poems about poets and poetic process do not derive simplistically from either American, that they indicate that Scott could see both the liberation and the limitation of transcendental idealism and cosmic consciousness. Catherine Kelly, S.C.I.C., produced two essays on Scott: 'In the Vague Spaces of Duncan Campbell Scott's Poetry' (*SCL*) and 'Tremoured with Fire: Duncan Campbell Scott's Love Poetry' (*SCL*). Both essays are concerned with the religious implications of Scott's poetry, but both contribute best through the detailed analysis accorded poems normally denied such by other critics. None

58. *The Poet and the Critic: A Literary Correspondence between D. C. Scott and E. K. Brown*, ed. by Robert J. McDougall. Carleton. pp. 308. \$12.95.

the less, the two essays do strongly argue a persistent religious presence in Scott's poetry whether in his favourite theme of the ineffable, in his native imagery, his vagueness, or even in his sexually implicative imagery and language.

The initiators of Canadian poetic modernism have also received much critical attention and continue to do so. Joy Kuropatwa's introduction to *Windfalls for Cider . . . The Poems of Raymond Knister*⁵⁹ presents Knister as an early Canadian proponent of poetic realism and this is confirmed by the inclusion of Knister's own preface to his projected but unpublished 'Selected Poems', and by the poems included in the present volume. Mrs Givens's afterword attempts once again to dispel the popular myth that her father committed suicide. *On F. R. Scott*⁶⁰ is devoted to another of the primary initiators of Canadian poetic modernism, but discusses his achievements within the fields of law, politics, and social commentary as well as of poetry. In the last, Scott is presented as a dualist, displaying in his poetry a split between the public and the private poet, between the humanist and the social scientist, and between the nature and the social writer. Robert Finch, one of the lesser regarded of our first generation of moderns, is presented by G. V. Dowes, in 'Robert Finch and the Temptations of Form' (*CanL*), as a poet whose central concern with form has been mistakenly overlooked by his critical commentators. She compares his poetry with his painting and concludes that he is possessed of a Jamesian eye and a Racinian sensibility. Lorraine York also concentrates on formalistic elements in "'A Thankful Music": Dorothy Livesay's Experiments with Feeling and Poetic Forum' (*CanP*). She discusses the interplay between freedom and constraint in Livesay's many experiments with verse forms. Zailig Pollock, however, concentrates on content in 'A Source for A. M. Klein's "Out of the Pulver and the Polished Lens"' (*CanP*) in which he details Klein's rather straightforward borrowings from Joseph Ratner's edition of *The Philosophy of Spinoza Selected from His Chief Works* and concludes that Klein's knowledge of Spinoza was not extensive.

E. J. Pratt's place as a modern poet has been a somewhat uneasy one, and the forthcoming *Collected Works* may help to clarify that position. The first volume, *E. J. Pratt on His Life and Poetry*⁶¹ begins this process by revealing Pratt, through his nine general commentaries, two interviews, forty-four commentaries on specific poems, and the three appendixes, as a poet very much aware of and concerned with theory and technique, one of several characteristics worthily noted by editor Susan Gingell in her lengthy and informative introduction. Catherine McKinnon Pfaff's 'Pratt's Treatment of History in *Towards the Last Spike*' (*CanL*) also observes, as had Gingell, Pratt's careful use of sources and contends that this helps to make Pratt's an entirely successful documentary poem as defined by Dorothy Livesay in her new seminal article on that subgenre.

59. *Windfalls for Cider . . . The Poems of Raymond Knister*, ed. by Joy Kuropatwa, preface by James Reaney, afterword by Imogen Knister Givens. Black Moss. pp. 30. \$8.95.

60. *On F. R. Scott, Essays on His Contributions to Law, Literature, and Politics*. Mc-Q. pp. xxii + 203. \$25.

61. *E. J. Pratt on His Life and Poetry*, ed. by Susan Gingell. *The Collected Works of E. J. Pratt*, gen. eds. Sandra Djwa and R. G. Moyses. UTor. pp. xiv + 218. \$30.

Most popular of all among Canadian critics of poetry are the writers of the post-1960 period. Laura Groening in 'The Journals of Susanna Moodie: A Twentieth-Century Look at a Nineteenth-Century Life' (SLC) correctly argues that Margaret Atwood's view of Susanna Moodie's *Roughing It in the Bush* and *Life in the Clearings* is a post-Freudian view which stresses the psychological and ignores the social purpose which Moodie believed should inform autobiographical writing. Jan Bartley's *Invocations. The Poetry and Prose of Gwendolyn MacEwen*⁶² does not make the all-too-common error of assuming a simplistic equation of literature and life, but focuses on the work itself to delineate a vision informed by mystical sources such as the Gnostics and Jacob Boehme, a vision which uses extensively, both as a source of imagery and of theme, alchemical motifs and, especially, the concept of the *conjunctio oppositorum* with its reliance on paradox and its notions of unity in binary opposites, and finally, a vision which sees unity being achieved, or at least approached, through a multiple identity Muse.

Contemporary male poets were more popular than female in 1983. Dennis Lee was the subject of two essays. Dale Zieroth's 'Reclaiming the Body / Reclaiming the Nation: A Process of Surviving Colonization in Dennis Lee's *Civil Elegies and Other Poems*' (CanL) proceeds meditation by meditation through the poem tracing its body/consciousness separation to contend that *Civil Elegies* employs this separation in the context of a colonized Canada to outline the process of moving through several stances to a realization that a tentative claiming of the nation can occur through the discovery and acceptance of one's own flesh. R. D. MacDonald, in 'Lee's *Civil Elegies* in Relation to Grant's *Lament for a Nation*' (CanL), does not find the poet this optimistic, or a very coherent thinker. *Civil Elegies*, she maintains is 'insufficiently thought out and thereby muddled' because it does not retain Grant's acknowledgement of a formative relationship between past, present, and future. Judith Owen attempts to deal, at least implicitly, with the question of voice in '“I Send You a Picture”: Ondaatje's Portrait of Billy the Kid' (SCL), but her emphasis on Billy as a psychological entity and as author-narrator misreads the poem's multiple voices and misplaces the focus which should, I think, be on the reader's responses. Voice and its authority are addressed by Joseph M. Zezulka in 'Patrick Lane and the Question of Authority' (SLC). Zezulka contends that Lane's poetry reveals uneasiness about the capacity of language and uncertainty about the sources of poetic authority, but that he remains an essentially modernist poet, searching 'for universals, for an informing myth locating significance in, and reconciling, the human and natural orders'. Wendy Keitner's 'Looking for Owls: The Quest Motif in Tom Wayman's Poetry' (CanP) presents her subject as another poet searching for truth, but in the form of a renewed political and social order. His search too, she says, is as yet unresolved. The humanist vision, however, is not amenable to Christopher Dewdney as Stan Dragland proves in 'Christopher Dewdney's Writing: Beyond Science and Madness' (MHRev), a revised version of his 'Afterword' to Dewdney's *Predators of the Adoration*. Dragland presents an enthusiastic, albeit sometimes frankly puzzled, overview of Dewdney's writing to date, focusing on its unique, perhaps eccentric, verbal and structural formulations,

62. *Invocations. The Poetry and Prose of Gwendolyn MacEwen*, by Jan Bartley. UBCP. pp. ix + 113. \$12.95.

on the relationship to these of the poet's extensive knowledge of geology and of Whorfian linguistic theory, and, consequently, on the poetry's post-modern character.

(d) *Drama*

In Canada's three leading critical journals devoted to drama (*CTR*, *CanD*, *THIC*), commentary ranges over the entire field of theatre (architecture, performance, management, radio, television, government policy, criticism, history); it does not concentrate on drama as literature, and it is sometimes difficult to make that separation. But leaving aside those issues devoted to government policy, theatre management and professional concerns (*CTR* 37), those devoted to radio, television, and film (*CanD* 9), and those devoted to recent Toronto theatre (*CTR* 38), as well as those articles on theatre architecture (Wayne Fulks's 'Albert Tavernier and the Quelp Royal Opera House' in *THIC*) and on performance (Mary M. Brown's two articles, the second with Natalie Rewa, on the Ottawa performance record of the 1870s (*THIC*); Carol Budnick's 'Theatre on the Frontier: Winnipeg in the 1880's' (*THIC*); Denys Lynde's 'Sir Peters and Lady Teazles of Montreal's Theatre Royal 1829-1839' (*THIC*); Patrick B. O'Neill's 'The Canadian Concert Party in France' (*THIC*); J. Frederick Brown's 'The Charlottetown Festival in Review' (*CanD*); and even 'David Gardner Argues the Case for 1583' (*THIC*, on the date of the first theatrical performance in North America) – leaving aside all these, there are a number of items pertinent to the consideration of drama's literary dimensions.

Of bibliographical interest is Patrick B. O'Neill's 'Checklist of Canadian Dramatic Materials to 1867, Part II: L to Z' (*CanD* 9:2, Part I appeared in *CanD* 8:2) which includes books and portions thereof, articles, and copyrighted typescripts. Research into personalities in the field has yielded Patrick G. Neilson's 'Charles Burkett Rittenhouse: Theatrical Avocations and Affiliations 1925-1976' (*THIC*) which chronicles the activity over four decades of a man who was variously actor, director, producer, composer, playwright, broadcaster, critic, administrator, and educator. Research into personalities has also yielded Anton Wagner's 'Dr. Laurence Mason, Music and Drama Critic, 1924-1939' (*THIC*) about a major national theatrical critic whose work anticipated the criticism of Nathan Cohen and Herbert Whittaker after World War II, and who advocated aesthetic and cultural nationalism. Intimations of cultural nationalism had been displayed, Robert G. Laurence records in 'The Land of Promise: Canada, as Somerset Maugham Saw It in 1914' (*THIC*), when the 1914 tour of Maugham's play was cut short because Canadians were not happy with its depictions of Canadians as uncouth and of Canada as something less than the land of promise suggested by immigration advertising. Maugham had researched the play with a trip across country in 1912, and Canadians were apparently less sensitive to its criticisms when the play toured Canada in 1918. A transcontinental trip also led to the composition of Herman Voaden's *Symphony*, as Anton Wagner points out in '"A Country of the Soul": Herman Voaden, Laurie Warrener, and the Writing of *Symphony*' (*CanD*). Wagner quotes extensively from Voaden's trip diary to prove that *Symphony* was a conscious attempt to interpret artistically Canada's natural environment and its influence on human character, and was therefore an important stage in Voaden's development as he would later

contrast North American modern materialism and decadence with the ideal purity of the Canadian north.

Both of the book-length studies related to Canadian drama demonstrate the tendency of commentators upon it to cast their nets wider than its literary dimensions. Chad Evans's *Frontier Theatre*⁶³ equates frontier with British Columbia and discusses mining-camp performances, amateur theatricals, professional road shows, theatre construction, and a host of related topics to outline growing audience sophistication, which seems to be the central subject of his work. Renate Usmiani's *Second Stage: The Alternative Theatre Movement in Canada*⁶⁴ concentrates on selected theatre companies from Newfoundland (The Mummer's Troupe), Montreal (Jean-Claude Germaine and Le Theatre d'Aujourd'hui), Toronto (Theatre Passe-Muraille and Factory Theatre Lab) and Vancouver (Savage God and Tamahnous). The maritimes and the prairies are unrepresented. Concentration is also on performance, as it must be to some extent since most of the experimentation that defines the alternative theatre movement in Canada as elsewhere features a displacement of the centrality and authority of playwright and text, not in favour of audience involvement in the theatrical process, as Usmiani claims, but in favour of greater freedom and involvement in the process of creation by the company itself. *Second Stage* offers much information, not all of it trustworthy, and an interesting picture of certain features of recent Canadian theatre, but not much substance of an interpretive nature.

4. Australia

A full bibliography of Australian criticism in 1983 will be found in *ALS*, Volume 11, Number 3 (May 1984). I should like to express my thanks to the compiler, Marianne Ehrhardt of the Fryer Library, University of Queensland, and to Dr L. T. Hergenhan, editor of that journal, for kindly letting me see an advance copy. Without their co-operation this entry could not have been written.

The major bibliographical event this year was Ian F. MacLaren's work on Marcus Clarke⁶⁵. Its 1242 individual titles cover Clarke's output down to the merest journalistic ephemera, while the second half covers work about Clarke that takes in not only all the critical and biographical material but deals with such other things as the sources for *His Natural Life*, readers' reports, head-pieces in the printing of the Bentley editions, and the sale-catalogue of Clarke's library. *ALS* contains a checklist of black Australian literature, divided by its compiler Adam Shoemaker into sections on legends, autobiography, poetry, novels, drama, short stories, selected works of a sociopolitical nature, selected articles by black Australians, published interviews with black Australian writers, and biographies written by whites. It is described as 'only a fraction of what can be termed Black Australian literature'. An issue of *Meanjin* is devoted to immigration and culture and

63. *Frontier Theatre*, by Chad Evans. Sono Nis. pp. 326. \$16.75.

64. *Second Stage: The Alternative Theatre Movement in Canada*, by Renate Usmiani. UBC. pp. xii + 173. \$19.95.

65. *Marcus Clarke: An Annotated Bibliography*, by Ian F. MacLaren. Library Council of Victoria (1982). pp. xxii + 393. A\$28.

includes an article by Sneja Gunew on migrant women writers, working between differing cultures. It concentrates on four such, Antigone Kefala (Rumanian-Greek), Zero Giles (Australian of Greek Cypriot parents), Ania Walwicz (Polish) and Anne Couani (second generation Australian of Greek/Polish origins).

Meanjin also contained a piece by Robin Gerster, 'Hors de Combat: The Problems and Postures of Australian Prisoner-of-War Literature', considering Russell Braddon's *The Naked Island* (1952), John Halpin's *Blood in the Mists* (1934), and Eric Lambert's *Macdougall's Farm* (1965) and noting the need, in face of the danger of 'embroidering', for a 'balance between authorial commitment to historical truth and the literary realisation of that commitment'.

As this is the first consideration of Australian literature in *YWES*, it may be well to notice some books published in 1982. Three such are C. D. Narasimaiah (ed.), *An Introduction to Australian Literature*⁶⁶; Joost Daalder and Michèle Fryer (eds.), *Aspects of Australian Culture*⁶⁷, and *Australia*, special editor L. A. C. Dobrez—a special issue of *Review of National Literatures* edited by Anne Paolucci⁶⁸. The first of these originally appeared as an issue of the *Literary Criterion* (Mysore, 1980). Among its several important essays especial note should be given to those voicing central concerns in Australian literature today, notably Vincent Buckley's scepticism about the continuing search for a national identity and the iconoclastic contributions of the Marxist John Docker ('Australian Literature of the 1890s') and Chris Wallace-Crabbe ('Australian Literary History'). Critical disagreement will be found with these essays as well as with *The Oxford History of Australian Literature* in Peter Pierce's 'How Australia's Literary History Might Be Written' (*ALS*), where he proposes a history by tropological modes of metaphor, metonymy, synecdoche, and irony, but does not illustrate this with any degree of conviction.

Daalder and Fryer's volume includes a piece by Ken Gelder attacking Docker for his narrowly 'social-realist' emphasis and for his concern with critics at the expense of texts. The book as a whole seeks to cover Australian culture, but, though the aim is worthy, the field is wide and the result is often superficial. Nevertheless, Ken Goodwin on Australian poetry, 1968–80, John McCallum on recent Australian drama, and Lolo Houbein on 'Ethnic' writers will be of interest to students of the literature. The special issue of *Review of National Literatures* is also of mixed quality, and one of the book's major shortcomings is the absence of anything, except passingly, on recent writing. The general editor's introduction on 'The "Coming of Age" of Australian Literature' shows her to be out of date and out of touch. Surprisingly, sound though it is, Chris Wallace-Crabbe's 'The Legend of the Legend of the Nineties' does not seem to recognize fully the degree of change that has recently been seen in views of that period of Australian literary history. John

66. *An Introduction to Australian Literature*, ed. by C. D. Narasimaiah. Wiley (1982). pp. xxv + 201. A\$13.50.

67. *Aspects of Australian Culture*, ed. by Joost Daalder and Michèle Fryer. Abel Tasman Press (1982). pb A\$7.95.

68. *Review of National Literatures – Australia*, Vol. 11, ed. by L. A. C. Dobrez. GH (1982). pp. 256. US\$18.

Colmer writes interestingly on 'The Quest Motif in Patrick White', and Anne and Henry Paolucci deal suggestively with the relation of derivatives to the parent tradition in comparing A. D. Hope, T. S. Eliot, and William Carlos Williams. Brian Kiernan provides a useful bibliographical survey on the development of Australian criticism.

Three other studies of general interest require mention. The first of these is Vincent Buckley's *Cutting Green Hay*⁶⁹. Anything we might learn of this eminent poet and critic would be valuable in itself, but this work is both more and less than autobiography. It is not a systematic treatment of his life-history and it stops around 1965. Nevertheless, it does give us much of his academic Catholic youth and, extending beyond that, of the political relationships (and stresses) between catholicism in the universities and the attitudes of the hierarchy. More than that, it examines the crisis of the psyche that Buckley and others, like James McAuley, had to face. It recognizes also that this was not just a Catholic phenomenon, and what it has to say on others, not least someone like A. D. Hope, 'as deeply religious a man as McAuley', is both perceptive and enlightening. Buckley's descriptions of such fellow-poets as Hope, R. D. FitzGerald, Douglas Stewart, Gwen Harwood, and Francis Webb are particularly vivid.

Laurie Hergenhan's *Unnatural Lives*⁷⁰ engages with a very familiar topic. It is the fullest and most systematic study so far of Australia's convict fiction. He shows how the convict phase is a continuing and probably ineradicable part of Australian guilt-consciousness and how the various writers react to it under the influence of their own times. Its underlying pressures – freedom and oppression, social protest, community divisiveness, alienation in an alien land – always have a present life to determine their interpretation of the past. The book consists of eleven studies of works and/or authors, taking in besides the authors at its two chronological extremes such others as Marcus Clarke, William Gosse Hay, Eleanor Dark, Brian Penton, Hal Porter, and Thomas Keneally.

The range of *Who is She? Images of Women in Australian Fiction*⁷¹ is even wider, considering its subject in no less than fifteen essays by different writers. It is, perhaps inevitably, a mixed bag, not only because the authors are so diverse, ranging from Catherine Spence to Elizabeth Harrower and Barbara Hanrahan among contemporary authors, but also because the editor has not chosen to impose any directing lines. The whole work of some writers is used as the basis of the study (Catherine Spence, Barbara Baynton, Katherine Susannah Prichard, Martin Boyd, Thomas Keneally, David Ireland, Patrick White, Barbara Hanrahan); for others only part. Some examine the attitude of the writer (e.g. Lucy Frost on Baynton), others seek to divorce author from text. Some essays are frankly feminist, including the tediously convoluted prose of Carole Ferrier's study of Harrower's *The Watch Tower*; others convict the authors of 'chauvinism' in spite of themselves (the editor on Keneally and P. K. Elkin on David Ireland). The experiences of women do not change – how

69. *Cutting Green Hay: Friendships, movements and cultural conflicts in Australia's great decades*, by Vincent Buckley. Penguin. pp. xii + 316. pb A\$7.95.

70. *Unnatural Lives: Studies in Australian Fiction about the Convicts from James Tucker to Patrick White*, by L. T. Hergenhan. UQueen. pp. 218. A\$25.

71. *Who is She? Images of Woman in Australian Fiction*, ed. by Shirley Walker. UQueen. pp. xii + 219. A\$24.95.

could they? These essays show something of changing attitudes towards them. For extremes in this regard reference need only be made to what turn out to be two of the most stimulating essays in this collection – Julian Croft on Joseph Furphy and Annette Stewart on Martin Boyd. Colin Roderick in his *Miles Franklin: Her Brilliant Career*⁷² (1982) offers a view of his subject as the victim of her own self-regarding rampant feminism, while Cassandra Pybus in *Meanjin* in ‘The Real Miles Franklin’ warns against equating Sybylla with her creator.

The year 1983 marked the twentieth anniversary of *ALS*. The two issues this year also give considerable attention to women writers. The first contains an interview with Barbara Hanrahan, and Arlene Sykes writes about her, stressing the divided self, the child’s eye-view and the sense of vulnerability that emanates from this perspective. In the same number Kay Iseman ‘attempts to deconstruct’(!) the place of women in ‘Barbara Baynton: Woman as “The Chosen Vessel”’, taking issue with A. A. Phillips, mainly in what he had to say in his essay on Baynton in *The Australian Tradition*. In the second issue of *ALS* Delys Bird tries to make a case ‘Towards an Aesthetics of Australian Women’s Fiction’, citing some useful support from *My Brilliant Career* but having more difficulty with, and being able only to allege ‘Richardson’s latent feminism’ in *The Getting of Wisdom*. She is also troubled by the lack of what she calls ‘the availability of a theory of Australian women’s culture’.

This same number of *ALS* contains a useful factual article on the early novelist, Charles Rowcroft, giving information on sources, biography and bibliography, by Elaine Zinkhan. Henry Kingsley spent four years in Australia and wrote two novels, his best, set in the country. J. S. D. Mellick’s *The Passing Guest: A Life of Henry Kingsley*⁷³ is thorough, economical, and written with obvious affection and enthusiasm for its subject. Another literary biography to be mentioned is Colin Roderick’s *The Real Henry Lawson*⁷⁴ which, despite Roderick’s extensive knowledge of his subject, turns out to be more of a factual account than an interpretation of either the author’s life or work. Brian Kiernan provides a briefer critical biography as introduction to his selection, *The Essential Henry Lawson*⁷⁵. Ken Stewart in “‘The Loaded Dog’: A Celebration” treats the piece as a comic celebration and a counterpoint to Lawson’s characteristic hardness, with the Dog as idealized mateship. *ALS* prints Bernard Smith’s lecture on Jack Lindsay at the Australian Studies Centre of the University of Queensland. It surveys Lindsay’s career and output and ends with an apology for not saying more of his Marxism. Speaking of Marxism, Jack Beasley (*ALS*) airs an old dispute with Katherine Susannah Prichard, going back to the Communist Writers’ Conference at Melbourne in 1959, in the process of which Frank Hardy became involved. This latter writer provides what is called a self-portrait (*ABR*, No. 52 – July 1983) but which he says will be ‘more that of a trend in Australian literature’. It is, in fact, mainly his own left-wing and confessedly angry response to the criticism of his work in

72. *Miles Franklin: Her Brilliant Career*, by Colin Roderick. Rigby. pp. 199. A\$19.95.

73. *The Passing Guest: A Life of Henry Kingsley*, by J. S. D. Mellick. UQueen. pp. xii + 212. A\$19.95.

74. *The Real Henry Lawson*, by Colin Roderick. Rigby, pp. 208. A\$24.95.

75. *The Essential Henry Lawson: The Best Works of Australia’s Greatest Writer*, sel. and intro. by Brian Kiernan. Currey O’Neil Ross. pp. vi + 399. np.

the Oxford *History*, together with an assertion of the hitherto unrealized value of social realism in Australian literature. In a note in *ALS* Rudolf Bader discusses Lawrence of Arabia's view of Henry Handel Richardson and her response as indicated in two letters in the National Library of Australia. Eva J. Corones's doctoral thesis appeared from the University of Lund (Sweden) on *The Portrayal of Women in the Fiction of Henry Handel Richardson*⁷⁶, in which the female characters are seen as 'realistic figures with complex personalities which are explored from within'. She rejects A. D. Hope's assertion of a Nietzschean element in Richardson, claiming that the women are more significant for the power of love which they bring rather than for the power of sex. Corones is also concerned to argue for the novels as *Entwicklungsroman* rather than simply *Bildungsroman*. A chapter is devoted to each of Richardson's four main women – Louise Dufrayer, Laura Rambotham, Mary Mahony and Cosima, 'strong women . . . [reflecting] her interest in female emancipation'. In an article in *Southerly* Carol Franklin, dealing with *The Getting of Wisdom vis-à-vis Fiskerjenten* on the artistic nature of the young girl, discusses 'The Female *Künstlerroman*: Richardson versus Björnson'. The same issue has a contribution from Hanna K. Bock on Richardson's and her husband J. G. Robertson's correspondence with George Brandes now deposited in the Royal Library at Copenhagen; it mainly concerns their enthusiasm for and work on Scandinavian literature.

In *A Tragic Vision*⁷⁷ Ann M. McCulloch studies the later Patrick White from *The Solid Mandala* onwards, emphasizing the influence of Nietzsche and seeing in these later novels a preoccupation with the process of art and the struggles of the artist. Of contemporary and younger writers David Ireland was the subject of Helen Daniel's *Double Agent*⁷⁸, Penguin's first venture in Australian literary criticism, but, alas, insufficiently critical with the author content to find the characters in novel after novel 'elusive' and 'subversive'. She fails to account for the nastiness and disorder that mark much of Ireland's work. In *ALS* we find considerations of two other current authors. Bruce Clunies Ross suggests 'A New Version of Pastoral: Developments in Michael Wilding's Fiction' with especial emphasis on the novelist's latest work *Pacific Highway* 'which confronts the dilemma of man's relation to the ecological system which he inhabits', while Teresa Dovey examines 'An Infinite Onion: Narrative Structure in Peter Carey's Fiction' in structuralist terms. In the same issue of *ALS* Greer Johnson and Chris Tiffin write on 'The Evolution of George Johnston's David Meredith' and trace the development of Johnston's central character from earlier appearances notably in *Closer to the Sun* and *The Far Road*. Elizabeth Jolley contributes a self-portrait to *ABR*.

This writer, who is enjoying so much popularity at present, is also the subject of an appreciation by her fellow novelist, Helen Garner, in *Meanjin* where special praise is given to her sense of familiarity, humour, and pathos. Andrew Riemer in his article, 'Between Two Worlds: An Approach to Elizabeth Jolley's Fiction' (*Southerly*), emphasizes the relation of being and

76. *The Portrayal of Women in the Fiction of Henry Handel Richardson*, by Eva Jarring Corones. Gleerup. pp. 183. np.

77. *A Tragic Vision: The Novels of Patrick White*, by A. M. McCulloch. UQueen. pp. 206. np.

78. *Double Agent: David Ireland and His Work*, by Helen Daniel. Penguin (1982). pp. iv + 170. A\$6.95.

becoming, of the individual adrift, concentrating mainly on *Mrs Scobie's Riddle*. Kerryn Goldsworthy discusses 'Thea Astley's Writings: Magnetic North' (*Meanjin*), suggesting her capacity for both ruthlessness and enjoyment of the human situation; and E. B. Moon treats 'Fate, Individual Action and the Scope of Life in Shirley Hazzard's *The Transit of Venus*' (*Southerly*).

The year 1983 saw the publication of Peter Porter's *Collected Poems*, which were reviewed in a special issue of *Poetry Review* devoted to Porter and containing several articles about him, of which particular mention should be made of Robert Gray's 'Peter Porter and Australia' and Clive James's 'The Boy from Brisbane'. *ALS* carried a study of 'The Traditionalism of James McAuley' by Dennis Robinson which is more apologetic than it needs to be. It concentrates on the shorter poems and might have benefited by giving at least some attention to the less fashionable longer poems and, not least, the undervalued satires. The same journal also included Michelle Morgan's 'A Governor, a Farmer, an Emperor: Rome and Australia in Geoffrey Lehmann', an attempt to find coherence between Lehmann's various volumes and scenarios and placing its emphasis on the poet's concern with alienation in the chaos of the modern world and with the living spirit's reaching out for communion. Mark MacLeod traces the influence of Frank Sargeson on Bruce Dawe ('Bruce Dawe and Frank Sargeson: Speaking in Other Voices'), who provides a self-portrait in *ABR*. Dawe also gave an interview to Paul Kavanagh and Peter Kuch published in *Southerly* in which he speaks about the satirical and rhetorical elements in his work and acknowledges a debt to Browning, Swift, and Yeats. Rosemary Dobson describes her collaboration with David Campbell, assisted by Slavonic experts, in the translation of Russian poems (*ALS*). She also gives an interview in *Southerly*. Gwen Harwood is discussed in Elizabeth Lawson's 'Towards the Heart's True Speech' (*Southerly*), where a division is made between the two dominant modes – lyric meditation and social satire – and where the critic claims that the Kröte poems indicate a more assured poetic voice. Robert Gray and Geoffrey Lehmann edited *The Younger Australian Poets*⁷⁹, an anthology with short critical introductions on each poet represented. There is a reply to their views from the opposite camp in John Tranter's review in *Meanjin*.

In his *Modern Australian Styles*⁸⁰, lectures given at James Cook University, Townsville, Mark O'Connor distinguishes firmly between the Canberra poets (A. D. Hope, Les Murray, Alan Gould) with their concern to say something and to say it precisely and the 'Bubble' poets, John Tranter's 'Generation of '68'. In the third lecture on 'David Williamson and "The Australian Sexual Problem"' O'Connor argues that the Australian poet has to face the problem of an old culture in an older continent and that he has done so by recourse to an evolutionary myth that enables him to transcend both these daunting realities. Tranter defends the 1960s' generation in an essay on *The American Model: Influence and Independence in Australian Poetry*⁸¹, arguing for literary criteria

79. *The Younger Australian Poets*, ed. by Robert Gray and Geoffrey Lehmann. H&I. pp. 207. A\$12.95.

80. *Modern Australian Styles: Three Lectures on Verse and Drama*, by Mark O'Connor. Foundation for Australian Literary Studies Monograph No. 8 (1982). pp. iv + 71. pb A\$5.

81. *The American Model: Influence and Independence in Australian Poetry*, ed. by Joan Kirkby. H&I (1982). pp. 192. \$19.95.

independent of what he calls 'religious humanism'. He is answered by Robert Gray. The other Australian contributors to what was originally a seminar at Macquarie University were Vincent Buckley, Bruce Dawe, Thomas Shapcott, Andrew Taylor, Chris Wallace-Crabbe, and Fay Zwicky. The topic of the title undoubtedly looms large in current Australian poetic experience, but it requires much more systematic consideration than is to be found here. This is testimony; what is required is scholarship. Finally, mention should be made of the note on 'Australian Poetry 1970-1980: Some Statistical Observations' by Thomas Shapcott with his own personal survey and choice of forty best collections at the end (ALS).

Margaret Williams, a pioneer scholar of Australian drama, published *Australia on the Popular Stage: 1829-1929*⁸², noting among other things adherence to British theatrical conventions and, despite the attempts of writers like Harpur to acclimatize tragedy, the popularity of comedy, melodrama, and pantomime. Among the lively work now going on in the study of earlier (i.e. pre-1930) Australian drama J. D. Hainsworth writes in *Southerly* about some Louis Esson manuscripts, adding material to the canon and noting the existence of an alternative ending to *The Southern Cross*. Dennis Bartholomeusz considered 'Theme and Symbol in Contemporary Australian Drama: Ray Lawler to Louis Nowra' in *TD* (1982). A new periodical, *Australasian Drama Review*, appeared from the University of Queensland in October 1982. The first issue of 1983 is devoted to popular theatre with a general article by Michael Booth seeking to define popular theatre. The political stress of this piece is supported by Tom Burvill in 'The Politics of the Popular' and Robyn Archer on 'The Politics of the Musical', the latter especially with rather more politics than seems necessary with its pro-aboriginal and anti-Reagan stances. John Docker's piece on drama in television reiterates familiar socioeconomic interpretations of this medium. Craig Munro, the biographer of P. R. ('Inky') Stephensen contributes a study of that figure's early Communist associations with the Workers' Theatre in London. In the second issue Harold Love, to whom we are already indebted for *The Golden Age of Australian Opera* (1981), writes on 'W. S. Lyster's 1861-68 Opera Company: Seasons and Repertoire', while Veronica Kelly traces in detail the banning of Marcus Clarke's *The Happy Land*.

Finally, mention should be made of works relating to two influential figures in Australian literature, more by what they got others to do than by what in the way of literary output they did themselves. *The Archibald Paradox*⁸³ by Sylvia Lawson is devoted to the pioneer of *The Bulletin*, while Lin Bloomfield edits *The World of Norman Lindsay*⁸⁴. Miss Lawson draws on the Archibald manuscripts in the Mitchell Library in producing what will surely be recognized as a major work of Australian biography. *The Bulletin* was, of course, a major force in Australian public life in the late nineteenth century. To literary scholars, however, its 'Red Page' is what mattered (and matters), drawing in, as it did, the most important writers of the time - Henry Lawson, Alexander

82. *Australia on the Popular Stage, 1829-1929*, by Margaret Williams. OUP. pp. 318. A\$35.

83. *The Archibald Paradox*, by Sylvia Lawson. Allen Lane. pp. xii + 292. A\$29.95.

84. *The World of Norman Lindsay*, ed. by Lin Bloomfield. Sun Papermac (originally Macmillan, 1979). pp. xvi + 150. pb A\$17.95.

('Banjo') Paterson, Joseph Furphy, *et al.* And Miss Lawson writes controversially as well. If Archibald belonged primarily to the world of journalism, it might be said that Norman Lindsay's main allegiance was to that of art. In Lin Bloomfield's quite properly copiously illustrated work this is the chief emphasis, but Charles Biggers writes on the novels and Eleanor Witcombe on that insufficiently known (in Britain) children's masterpiece, *The Magic Pudding*. Remembering, too, the links of poets like Kenneth Slessor and R. D. FitzGerald with the Lindsays and their periodical *Vision*, disputed though the strength of these have been, this work not least in its evidence of Lindsay's pictorial declarations of classical hedonism may well suggest that the influence at least on early Slessor was more than tangential.

5. India

The author of this section is indebted to the publishers of the journals and books noted for sending him copies of the material. Without their help, it would have been impossible to write this section. Since this is the first YW entry on Indian literature in English, I am taking the liberty of including books from 1982 if the publications involved are of sufficient merit.

(a) *Bibliographies, Histories, and General Studies*

Several bibliographies of Indian literature in English are published each year. The book- and article-listing in the annual December issue of *JCL* is probably the most comprehensive single listing available; that in *Kunapipi* is selective, and covers only books. In addition there is *Accessions List: South Asia* of the New Delhi Office of the U.S. Library of Congress: as the title of the publication suggests, this lists the books accessioned by the Library during the relevant month and bears no relation to date of publication; however, unlike some of the following bibliographies, it does at least appear regularly. The annual *BEPI: A Bibliography of English Publications in India*⁸⁵ brought out the listing for 1980 in 1982, and its listing for 1981 is, so far as I can discover, not yet ready. *BEPI* covers, of course, all English-language books, not just those of literary interest. With a similarly wide brief, *Guide to Indian Periodical Literature*⁸⁶ appears quarterly, with annual accumulation; this is more reliable. *Index India*⁸⁷ and *Indian Books*⁸⁸ are other serial bibliographies with wide interests, as is the bibliographical survey of resources, *English in South Asia*⁸⁹.

*Indian Literature in English, 1827-1979*⁹⁰ is the first attempt at a compre-

85. *BEPI: A Bibliography of English Publications in India, 1980*. D. K. F. Trust, New Delhi, 1982. Rs 150.

86. *Guide to Indian Periodical Literature*. Indian Documentation Service, Gurgaon. Annual subscription Rs 425.

87. *Index India*. Rajasthan University Library, Jaipur. Quarterly. Annual subscription Rs 300.

88. *Indian Books*. Mukherjee Book House, Calcutta. Monthly Rs 18. Annual subscription Rs 180.

89. *English in South Asia: A Bibliographical Survey of Resources*, comp. by Narinder K. Aggarwal. Indian Documentation Service, Gurgaon. pp. lxxx + 188. Rs 120.

90. *Indian Literature in English, 1827-1979*, ed. by Amritjit Singh, Rajiv Verma and Irene M. Joshi. Gale. pp. xxii + 631. \$38.

hensive bibliography of the field, though it is considerably less than complete: consider that it begins only in 1827, when the earliest work in English by an Indian which I have been able to find so far, was published in 1794. Still, *Indian Literature in English* does help to indicate the range of work produced by Indian writers in English. Anand Kumar Raju and C. R. Sundar Raj have compiled *A Concise Bibliography of Secondary Sources*⁹¹, a most useful introduction to critical exploration of the major Indo-English writers.

The third edition of K. R. Srinvasa Iyengar's *Indian Writing in English*⁹² differs from the second edition principally in its added chapter on the Seventies and After, written in collaboration with Prema Nandakumar. This continues in the vein of the earlier chapters, descriptive, generous, and with a visible bias towards writers who follow the Indian mystic Sri Aurobindo.

M. K. Naik acknowledges Iyengar as 'virtually the father of the serious study of this body of writing'; in his own *A History of Indian English Literature*⁹³ he sets out to write 'a systematic, comprehensive and critical history . . . clearly defining its nature and scope, adopting proper periodization [*sic*] and relating writers and schools firmly to changing socio-political conditions'. Naik includes some new material in his survey of the first period of Indo-English literature (From the Beginnings to 1857); his history is otherwise distinguished principally by its readability, when the style is not too weighed down with quotations and titles of books. Naik compresses a surprising amount into his 320 pages but does not offer us a map very different from that offered by Iyengar – at least, Naik offers us no startling or penetrating re-assessments, though he is forceful, succinct, and provides remarkable attention to detail.

M. K. Naik has also edited a surprisingly lax collection of sixteen essays, *Perspectives on Indian Prose in English*⁹⁴. Largely descriptive, the essays evade critical questions as well as clear problems. Naik's own final synthesizing essay, which attempts to chart Indian prose by period and influence, is an exception, and G. S. Balaram Gupta's 'Gandhi: The Writer', and S. K. Desai's study of Coomaraswamy's 'The Dance of Shiva' are also worth while. On the whole, there is little attempt to examine writers as stylists; attention is focused, rather, on Tagore, Sri Aurobindo, Radhakrishnan, Nehru, Swami Vivekananda, and Nirad Chaudhuri as thinkers or politicians.

Another insufficiently critical collection, *Indian English Novelists*⁹⁵ has an excellent piece of explication of Anita Desai's work by Jasbir Jain, a courageous essay by G. P. Sarma which concludes that Sasthi Brata's work is 'a bitter and cynical diatribe against society by one who is incapable of either changing, or envisaging a new one to replace it', and an engaging and vigorous essay by H. S. Saxena on Balachandra Rajan, which disproves Leavis-inspired

91. *Indian Writing in English: A Concise Bibliography of Secondary Sources*, comp. by Anand Kumar Raju and C. R. Sundar Raj. Iyon. Rs 40.

92. *Indian Writing in English*, by K. R. Srinvasa Iyengar. Third edn. with postscript chapter 'The Seventies and After' in collaboration with Prema Nandakumar. Sterling. pp. xiv + 838. Rs 200.

93. *A History of Indian English Literature*, by M. K. Naik. Sahitya Akademi. pp. x + 320. Rs 40.

94. *Perspectives on Indian Prose in English*, ed. by M. K. Naik. Abhinav. pp. 277. Rs 75.

95. *Indian English Novelists*, ed. by Madhusudan Prasad. Sterling (1982). pp. 240. Rs 100.

charges that Rajan is 'incapable of creating realized symbols and of catching the nuances of personal expression'.

K. N. Daruwalla's 'National Identity and Indian Poetry in English' (*Indian Horizons*) raises the question of the increasing insularity and privatization of poetry worldwide. He concedes that poetry has often reflected the mood of a people, that no literature can be readily assessed without reference to its tradition. He attacks Indian poetry for lacking sufficient root in Hindu myth, asserts that Indian poets cannot have Eliot's 'historical sense' of English literature, and believes that nineteenth-century Indian poets did not leave much of a legacy for today's poets. Moreover, they come from the middle and upper classes and cannot be expected to express any understanding and sympathy for the poverty or ethos of lower-class life in the towns and villages. Yet, by some miracle (he points out) Indian poetry in English does manage to be remarkably Indian. The poet gives 'shape to his experience and he should be permitted to do so. In the process each good poem will of necessity strike its ethical roots and flower with its own identity, which a later age may acknowledge as its heritage and accept as a part of its national identity.'

Suresht Renjen Bald in *Novelists and Political Consciousness*⁹⁶ discusses English-language as well as Hindi-language novelists, principally of the 1920s and 1930s, who 'were suffused with political and social intentions'. She uses them to illustrate four phases of nationalism; (1) assimilationist, (2) revivalist, (3) expansionist, or becoming genuinely mass-based, and (4) transcendent, or going beyond nationalism.

This is a reworked Ph.D. thesis for the Department of Government at Harvard, and is, therefore, not strong on narrowly literary criticism, but it does have the advantage of demonstrating that English-language Indian literature is a product of the same ethos as indigenous-language literatures. This lesson is also implicit in Arjya Sircar's 'Duplicity in Saffron Robes' (*NQ*): a study of R. K. Narayan's *The Guide*, Bhabani Bhattacharya's *He Who Rides a Tiger*, and Manik Bandyopadhyaya's Bengali novel *Putul Nacher Itikatha*.

(b) Fiction

Inder Nath Kher's 'Mulk Raj Anand: Encounter with Dark Passion' (*JWE*) argues that *Private Life of an Indian Prince* is one of Anand's most subtle and fascinating novels, principally because of its psychological insight.

In *Perspectives on Bhabani Bhattacharya*⁹⁷ Ramesh K. Srivastava argues that Bhattacharya, like Anand and Raja Rao, 'did pioneering work in shaping English to suit Indian needs'. Of the seventeen essays, the following are worth noting: Dorothy Shiner's on Gandhian influence on Bhattacharya, K. K. Sharma's on Bhattacharya's aesthetics, Marlene Fisher on women in Bhattacharya's fiction, A. V. Krishna Rao on *He Who Rides a Tiger*, and R. K. Dhawan on Bhattacharya's technique.

Ruth Prawer Jhabvala has gained an honorary place in Indian English literature, in spite of her Polish parentage, German birth, and English

96. *Novelists and Political Consciousness: Literary Expressions of Indian Nationalism, 1919–1947*, by Suresht Renjen Bald. Books from India, U.K. (1982). pp. xvi + 175. £10.95.

97. *Perspectives on Bhabani Bhattacharya*, ed. by Ramesh K. Srivastava. Vimal, Ghaziabad (1982). pp. xiv + 251. Rs 80.

upbringing, by virtue of her substantial and perceptive fiction about India, created from her marriage to an Indian and residence in India over some twenty-four years – though she has taken to New York in the last few years. The Sri Lankan critic, Yasmine Gooneratne, has produced the first substantial study of Jhabvala's work, extending that of H. M. Williams⁹⁸ and V. A. Shahane⁹⁹. Her novel-by-novel study¹⁰⁰ is succeeded by an account of Jhabvala's short stories and filmscript writing, concluding that Jhabvala 'externalises through fiction every aspect, painful, puzzling, and exhilarating, of a complex relationship with India'. Drawing upon a large range of earlier criticism, personal correspondence, and interviews, Gooneratne's is an illuminating rather than evaluative work.

V. Gopal Reddy's essay, '*The Apprentice: An Existential Study*' (*KJES*) argues that Arun Joshi's novel 'is a telling commentary on the decaying values of a degenerating civilization'.

Kul Bhashan, in 'Use of Myth in R. K. Narayan's *The Man-Eater of Malgudi*' (*Chandrabhāgā*), argues, contrary to received opinion, that Narayan 'does not make extensive use of mythology in this novel. The use of myth seems to be incidental and functional, . . . The artistic fusion of the comic and the serious has been achieved by the [adaptation of] the mythical content . . . the mythical narratives have added to the psychological complexity, the artistic design, and the moral comprehensiveness of Narayan's world view.'

There has been a spate of articles on Salman Rushdie's *Shame*, of which one of the most succinct is James Lasdun's '*Shame: Life's Victims*' (*Encounter*). Uma Parameswaran's 'Handcuffed to History' (*ArielE*) is a wider look at Rushdie's fiction.

(c) Drama

Drama continues to be the thinnest as well as the least-studied genre in Indian English literature. Harindranath Chattopadhyaya, along with most other pre-Independence writers, has had relatively little scholarly attention. K. Venkata Reddy and K. Sunanda in 'Harindranath Chattopadhyaya, *The Parrot: A Study*' (*JIWE*) conclude that its characters are incompletely developed and lack sufficient action. P. Bayappa offers the only available studies, to my knowledge, of Asif Currimbhoy's plays: *The Refugee* (*JIWE*), *An Experiment with Truth* (*Littcrit*), and *Goa* (*ArielE*).

(d) Poetry

For reasons that are not entirely easy to understand, poetry is the best-studied genre of Indian literature in English. The outspoken feminist Kamala Das has had a great deal of attention, perhaps more than her poetry really demands; most of it has probed her attitudes to love and sex. K. Indra Sena Reddy, in 'Between the Fire and the Hungry Earth' (*KJES*), examines Das's obsession with death, compares her stance with that of Emily Dickinson, and finds that Das is 'able to visualise in death the tremendous potentialities of a

98. *The Fiction of Ruth Praver Jhabvala*, by Haydn Moore Williams. Writers Workshop, Calcutta.

99. *Ruth Praver Jhabvala*, by Vasant A. Shahane. Arnold-Heinemann, Delhi (1976).

100. *Silence, Exile and Cunning: The Fiction of Ruth Praver Jhabvala*, by Yasmine Gooneratne. Sangam, London. pp. xvii + 325. £9.50.

creative force'. Feroza Jessawalla attempts with some success, to graph 'The Evolution of the Self' in Das's poetry (*JIWE*).

G. Damodar, in 'Commitment in Ezekiel's Poetry' (*KJES*), interprets his work 'as a metaphoric journey into the heart of existence and as a ceaseless attempt at self-definition . . . free from illusions, falsities, exaggerations and abstrac(tions), . . . his ideas (are) firmly rooted in Indian soil'. M. Tarinarya (*JIWE*) analyses Ezekiel's 'Night of the Scorpion' and finds in it one of the finest of his short poems. A more considered and comprehensive view is offered in Bijoy Kumar Das's study of Ezekiel's poems, 'The Search After Reality' (*JIWE*).

A special issue of *JSAL* on Goan literature is dedicated mainly to creative work but has useful brief pieces on these poets, who tend to be neglected. Philip Furtado provides a brief account of his father, Joseph Furtado, which links his life with his poems. W. W. S. Bhasker provides a more analytical examination of Armando Menezes's poems, praising them for shocking us out of our complacency by their startlingly original points of view and stimulatingly new ways of expressing them. The youngest of these poets, and the most noticed, is Eunice de Souza. Adil Jussawala provides an extremely well-written psychological analysis of de Souza's poetic persona, which is defined in combat with 'the community of men' and specifically her father. He sees her 'major success . . . in her creating a disturbingly unique near-terrible poetic persona . . . that won't be forgotten'. S. P. Sharma too looks at an aspect that has not been examined so far, in 'Eunice de Souza's Satire' (*JIWE*).

Comparing Arun Kolatkar, who won the Commonwealth Poetry Prize in 1977, with the African poet Christopher Okigbo, K. Venkatachari is able to arrive at an understanding of 'Third World Poetic Consciousness' (*KJES*) and to make statements such as: 'Okigbo's *Heavensgate* and Kolatkar's *Jejuri* in diverse fashions focus on the ego-dynamics involved in seeking existential solutions to problems of subjective truth'.

P. V. S. N. Murthy adopts the most predictable of approaches to arrive at some predictable conclusions in 'Nature, Myth and Love in P. Lal's Poetry' (*JIWE*). P. Shiv Kumar in a fine and wide-ranging essay (*KJES*) compares Lal's poems with those of T. S. Eliot, and D. H. Lawrence. Kumar sees that Lal's philosophical perspective 'makes all speech worthless, all meaning absurd, pre-empting the very act of writing'; yet 'Lal's attempt in much of his poetry "continues to be" to search for the Word'.

In 'Jayanta Mahapatra: A Poetry of Decreation' (*JCL*) Meena Alexander, herself a poet, uses the word 'decreation' not in the sense intended by Professor Bradbrook of modern drama, but in the religious sense intended by Simone Weil as 'a quality of attention, an emptying [out of the self], an almost mystical waiting'. Such decreation offers us a 'genuinely Indian poetry, a lucid consciousness' which attempts to replace the loss of the old religious and humanistic centralities: 'poetry comes when a soil speaks'. Dr A. Jaganmohan Chari examines Mahapatra's 'The Logic' (*KJES*) with a view to revealing his 'poetic', and accuses Mahapatra (who is a poet as well as a physicist) of writing poetry that is 'passive and abstract' because in his work 'the physicist and poet stand apart from each other. As a physicist, he understands the dialectics of matter, but as a poet, . . . he refuses to understand the dialectics of history.'

'The Poetry of Exile: A Study of A. K. Ramanujan' (*KJES*) is possibly the most perceptive study of the poet's work so far. P. Mallikarjuna Rao points out

that, in spite of having lived in the U.S.A. for more than twenty years, Ramanujan 'does not offer any poetic evidence of his identification with his environment' there. His poems 'evolve a unique style of juxtaposing the past with the present'. The past not only gives Ramanujan his richness of understanding and poetic texture but also 'helps him adumbrate a philosophy of life'.

Literary Theory

ROBERT YOUNG, NICK ROYLE, RONALD MACDONALD,
and RACHEL BOWLBY

This chapter has the following sections: 1. General; 2. Hermeneutics; 3. Poetics; 4. Semiotics; 5. Psychoanalysis; 6. Feminist Criticism; 7. Rhetoric and Deconstruction; and 8. Historical and Materialist Criticism. Robert Young has contributed sections 2, 3, 4 and 8, Nick Royle sections 1 and 7, Ronald Macdonald section 5, and Rachel Bowlby section 6.

1. General

The section on literary theory in *MLAIB* now offers much more substantial information on literary theory and seems likely to become the major bibliographical source as in other fields. The first two volumes of the new Garland Bibliographies of Modern Critics and Critical Schools have appeared on Roland Barthes and Michel Foucault¹. Both offer very detailed information on primary and secondary materials, translations, and reviews. Many of the entries are accompanied by descriptive annotations: this is particularly helpful with regard to Barthes's large number of newspaper and periodical articles. But the inclusion in the Foucault volume of 222 pages of 'background works' probably takes things too far [RY].

Debates on the roles and importance of literary theory continue. Under the heading 'Critical Response: For and Against Theory', *Critl* publishes seven detailed responses to Steven Knapp and Walter Benn Michaels's 'Against Theory' (YW 63:493), while *NLH* brings together a considerably larger number of views in its 'Literary Theory in the University: A Survey'. *Innovation/Renovation: New Perspectives on the Humanities*² also contains three essays addressing general issues of literary theory: 'The New Wilderness: Critics as Connoisseurs of Chaos' by Geoffrey Hartman, 'The Joys and Sorrows of Literary Theory' by Ralph Cohen, and 'Renewing the Medium of Renewal: Some Notes on the Anxieties of Innovation' by Wayne C. Booth. The most stimulating single article concerned with, among other topics, theory and in particular its relation to the university, however, is Jacques Derrida's 'The Principle of Reason: The University in the Eyes of Its Pupils', which

1. *Roland Barthes: A Bibliographical Reader's Guide*, by Sanford Freedman and Carole Anne Taylor. Garland. pp. xxxvi + 409. \$50. *Michel Foucault: An Annotated Bibliography: Tool Kit for a New Age*, by Michael P. Clark. Garland. pp. xlix + 608. \$75.

2. *Innovation/Renovation: New Perspectives on the Humanities*, ed. by Ihab Hassan and Sally Hassan. Theories of Contemporary Culture Series. UWisc. pp. viii + 365. £23.40.

appears in *Diac*. Derrida's is an important and exhilarating general analysis of whatever 'continues to be based on the principle of reason and thus on the essential foundation of the modern university'.

This year has seen the publication of Terry Eagleton's *Literary Theory: An Introduction*³, the best introductory book yet to appear. It is lucid, persuasively and straightforwardly argued, and extremely helpful in its exposition. Beginning with a forceful discussion in response to the question, 'What is literature?', it goes on to trace historically 'The Rise of English' – showing how, as an ideology, it was promulgated as an alternative to religion; how it became institutionalized; how its institutionalization related to 'women, workers and those wishing to impress the natives'; and how it was developed through and by F. R. Leavis, T. S. Eliot, I. A. Richards, and the American New Critics. The central chapters are concerned with explaining a number of areas of twentieth-century literary theory: phenomenology, hermeneutics, and reception theory; structuralism and semiotics; post-structuralism; and psychoanalysis (giving particular stress to feminism). The book concludes with characteristic directness and vigour: Eagleton asserts that for literary theory to have 'argued itself out of existence . . . is the best possible thing for it to do'. Literary criticism, and theory for that matter, should be recognized for what they are – 'part of the political and ideological history of our epoch'. Eagleton advocates that they should moreover be replaced by a special kind of 'political criticism', wider in its terms of reference and points of focus, and more explicit in its (political) aims. 'Rhetoric' is one name invoked as a possible new, and more expansive, term for this pursuit. *Literary Theory* strives relentlessly and very successfully to make itself accessible to as wide a reading audience as possible. The problems arising in this admirable book – for example, Eagleton's conceptions of self and history, an elision of notions of the poetic, and a necessarily reductive reading of Derrida – should be tempered by a recognition of the scope of its aims, and the level at which they are directed.

Also of importance as an introduction is *Philosophy in France Today*⁴, a collection of essays intended to give the English reader access to the work of eleven French philosophers – Pierre Bourdieu, Jacques Bouveresse, Jacques Derrida, Jean-Toussaint Desanti, Vincent Descombes, Claude Lefort, Emmanuel Levinas, Jean-François Lyotard, Pierre Macherey, Louis Marin, and Paul Ricoeur. It forms a useful supplement to Descombes's *Modern French Philosophy* (YW 62:18–19). Edited and with a general introduction by Alan Montefiore, *Philosophy in France Today* contains a number of very interesting and informative pieces. Derrida's 'The time of a thesis: punctuations' is probably the most succinct and most lucid account of the historical development of his own work and of his concerns with the literary, philosophical, and institutional. There is, significantly, only a passing reference here to 'deconstruction': 'I use this word for the sake of rapid convenience, though it is a word I have never liked and one whose fortune has disagreeably surprised me.' In his deeply engaging 'Presentations', Lyotard offers a speculative, poetical, historico-political, and finally ontological

3. *Literary Theory: An Introduction*, by Terry Eagleton. Blackwell. pp. viii + 244. pb £4.95.

4. *Philosophy in France Today*, ed. by Alan Montefiore. CUP. pp. xxvi + 201. hb £20, pb £5.95.

account of language games, while Macherey's 'In a materialist way' argues the case for materialism as 'a manner of intervention' and proposes to substitute for the notion of truth that of 'appropriateness'. In 'Discourse of power – power of discourse: Pascalian notes' Marin provides a very stimulating analysis of the concepts of justice and force; and the final essay in this volume, Ricoeur's 'On interpretation', gives a helpful outline of what he sees as 'the problems which have occupied me over the past thirty years' and 'the tradition to which my way of dealing with these problems belongs'.

Complementing *Philosophy in France Today* are two other collections of translated work: Maurice Blanchot's *The Space of Literature*⁵ and Philippe Sollers's *Writing and the Experience of Limits*⁶. Both publications are to be very much welcomed, since these writers remain oddly neglected both in America and, even more, in Britain. *The Space of Literature*, first published in French in 1955, comprises a series of fascinating, and frequently uncanny, meditations on solitude, the work, night, and death, focusing, in particular, on the writings of Kafka, Mallarmé, and Rilke. The 'space' of literature is extremely strange: as the translator, Ann Smock, makes clear in her usefully expository introduction, the question 'What is literature?' can itself be seen as 'already, or merely, literature'. (This is perhaps an appropriate point also to mention the translation in *SIR* of a more recent piece by Blanchot – an essay on Romanticism, entitled 'The Athenaeum', from his *L'Entretien infini* (1969).) Sollers's *Writing and the Experience of Limits* is a collection of essays taken from his *L'Ecriture et l'expérience des limites* and *Logiques* (both 1968). With a helpful, part biographical, part critical introduction by David Hayman, these essays on Dante, Sade, Mallarmé, Artaud, Bataille, and Lautréamont powerfully illuminate the focal importance of *Tel Quel* in the 1960s, and the intellectual, cultural, and 'revolutionary' context in which writers such as Barthes, Derrida, and Kristeva were working. The final essay is particularly valuable: 'The Novel and the Experience of Limits', a *Tel Quel* talk given in December 1965 – its energy motivated in part by the work of Bataille, Blanchot, and Derrida.

In contrast, this year has also seen the publication of several books which situate themselves in dogged opposition to what is variously called literary theory, structuralism, post-structuralism, deconstructionism or – to cite the inept and anachronistic term used by Laurence Lerner – 'la nouvelle critique'. For the editor of *Reconstructing Literature*⁷, this 'nouvelle critique' comprises 'two main ideas': 'structuralism' and 'radicalism'. Its exponents (Barthes *et al.*), in his view, 'deserve a hearing and a reply rather than a dismissal'. Lerner's introduction merits comparison with Martin Dodsworth's bizarrely uninformed essay, 'Criticism Now: The Abandonment of Tradition?', in *The Present*, Volume 8 of *The New Pelican Guide to English Literature*⁸. *Reconstructing Literature* contains essays by Cedric Watts, Roger Scruton,

5. *The Space of Literature*, by Maurice Blanchot, trans. with an intro. by Ann Smock. UNeB. pp. 276. £19.90.

6. *Writing and the Experience of Limits*, by Philippe Sollers, ed. by David Hayman, trans. by Philip Barnard with David Hayman. European Perspectives Series. ColU. pp. xxxi + 213. \$31.50.

7. *Reconstructing Literature*, ed. by Laurence Lerner. Blackwell. pp. 218. £15.

8. *The New Pelican Guide to English Literature*. Vol. 8: *The Present*, ed. by Boris Ford. Penguin. pp. 617. pb £3.50.

John Holloway, Gabriel Josipovici, Wayne Booth, Robert Pattison, Anthony Thorlby, and Lerner himself. Cedric Watts's 'Bottom's Children: The Fallacies of Structuralist, Post-structuralist and Deconstructionist Literary Theory' starts with Shakespeare's Bottom, in an attempt to produce what he calls 'a deconstruction of deconstructionism'. Lacan, Barthes, Eagleton, Jonathan Culler, Terence Hawkes, and Catherine Belsey are the principal objects of this attack. Roger Scruton's 'Public Text and Common Reader' (taken from his *The Aesthetic Understanding*⁹ and indeed the only essay in that volume which is concerned with literary theory) attempts to write off structuralism, evidently taking it to be the prevailing form of contemporary literary criticism and Derrida to be one of its chief adherents. This essay uses a Coleridgean-Kantian notion of 'imagination', valorized but never rigorously defined, in order to arrive at generalizations which would not be altogether out of place in the work of Matthew Arnold.

In 'Language, Realism, Subjectivity, Objectivity', on the other hand, John Holloway provides a reading of Saussure in order to attack Barthes, Hawkes, and Belsey; this essay is generally less interesting than Holloway's book, *The Slumber of Apollo*¹⁰, which also appears this year. *The Slumber of Apollo* is a suggestive and widely ranging assessment of 'a large but almost entirely unnoticed, or untraced, shift with regard to the consciousness and mental life of the individual': it traces the emergence, especially in the past century or so, of 'a narrower, but intensified, charismatic and Dionysiac consciousness'. *Reconstructing Literature* also contains a thoughtful essay on Barthes by Josipovici, and another on Genette, by Wayne Booth. The other essays in *Reconstructing Literature* are not really concerned with literary theory as such. In this respect the volume is similar to *Teaching the Text*¹¹, a collection of twelve essays written by various academics who were teaching at Cambridge at the time of the so-called 'structuralist debate' of 1980-1. *Teaching the Text* claims to be addressing 'the issue of teaching . . . and the issue of theory and its relation to practice'. More accurately, it offers a number of stimulating and often theoretically informed critical analyses of mostly canonical literary texts and authors.

Turning back to the region of hostilities, we find Berel Lang's *Philosophy and the Art of Writing*¹², which argues for 'a poetics of philosophical discourse'. A case is made for regarding irony as 'the characteristic literary form or trope of philosophy', and for 'the vocabulary of stylistics' as 'a vocabulary of human or physiognomic expression'. Lang's study insists on the importance of the idea of a 'point of view' and is opposed to what it sees as 'the structuralist emphasis on the impersonality of literary form'. *Philosophy and Fiction*¹³, a collection of essays edited by Peter Lamarque and largely focused

9. *The Aesthetic Understanding: Essays in the Philosophy of Art and Culture*, by Roger Scruton. Carcanet. pp. vii + 259. £12.95.

10. *The Slumber of Apollo: Reflections on recent art, literature, language, and the individual consciousness*, by John Holloway. CUP. pp. xxiv + 151. £15.

11. *Teaching the Text*, ed. by Susanne Kappeler and Norman Bryson. RKP. pp. viii + 219. pb £5.95.

12. *Philosophy and the Art of Writing: Studies in Philosophical and Literary Style*, by Berel Lang. AUP. pp. 246. £18.50.

13. *Philosophy and Fiction: Essays in Literary Aesthetics*, ed. by Peter Lamarque. AberdeenU. pp. ix + 111. £11.95.

on the subject of literary aesthetics, is similarly pervaded by an antipathy towards what its contributors call structuralism, and by a concern to affirm, or re-affirm, the position of the author as 'controlling intelligence'.

The most absorbing recent study to take a predominantly negative stance, however, is Susan A. Handelman's *The Slayers of Moses: The Emergence of Rabbinic Interpretation in Modern Literary Theory*¹⁴. The first part of this study is principally an exposition of historical background: Greco-Christian as against Rabbinic thought, the Christian Bible as against the Talmud, and Christian as against Judaic modes and valorizations of interpretation. This makes way for the second part, in which Handelman discusses the writings of Freud, Lacan, Derrida, and Harold Bloom with a view to establishing their 'heretic hermeneutics'. Psychoanalysis, deconstruction, and Bloom's 'revisionary ratios' – umbrella-terms for the most important aspects, in Handelman's account, of modern literary theory – are seen as the heretical, yet by the same movement traditional, constructions of Jewish writers (Freud, Derrida, and Bloom in particular) working, however inadvertently or obliquely, within the context of a Rabbinic hermeneutical history. Handelman has difficulties, which she generally silences, in jobbing together writers such as Derrida (or 'Reb Derissa') and Bloom, and, on occasion, in making extremely broad comparisons between ancient or medieval Rabbinic thought and the work of Freud and Derrida, for example. Political considerations, whether in the form of feminism or (to invoke the name of one Jew who strikingly fails to get a mention) Marxism, are apparently irrelevant to this study, which is content polemically to reduce all thought or writing to the division Judaic/non-Judaic and to limit them also to a relentlessly theological context. (On a considerably smaller scale this theological concern with contemporary literary theory can also be found in an article by Roger Poole, entitled 'The Yale School as a Theological Enterprise', which appears in an issue of *RMS* devoted to 'Structuralisms'.) *The Slayers of Moses* is nevertheless a clearly written and provocative book which provides a very useful account of Rabbinic thought, and which importantly challenges some of the ways in which literary theory is received and understood. Handelman is perhaps most at home with the work of Bloom, since his concern with a 'will-to-interpretation' evidently has an integrity and forthrightness absent from the writings of Freud or Derrida: she gives an especially interesting analysis of Bloom's use of Kabbalistic writings and of what she regards as the misreading of Gershom Scholem which lies behind it.

On a rather different note, *Literary Criticism and Philosophy*¹⁵ is a collection of essays mainly focused on phenomenological and hermeneutic approaches to the question of the relationship between philosophy and literature or literary criticism. In his 'Understanding and Interpretation: Toward a Definition of Literary Hermeneutics', Kurt Mueller-Vollmer provides a clear historical account of the development of hermeneutics and makes an interesting argument for the relevance of Schleiermacher's work

14. *The Slayers of Moses: The Emergence of Rabbinic Interpretation in Modern Literary Theory*, by Susan A. Handelman. Modern Jewish Literature and Culture. SUNY at Albany (1982). pp. xxi + 267. \$39.

15. *Literary Criticism and Philosophy*, ed. by Joseph Strelka. YCC 10. PSU. pp. x + 259. £15.25.

(specifically, his 'grounding of the concept of understanding in linguisticity and language') to contemporary literary hermeneutics. There are two essays particularly concerned with the work of Roman Ingarden – John Fizer's "‘Actualization’ and ‘Concretization’ as Heuristic Devices in the Study of Literary Art' and Eugene H. Falk's 'Ingarden's Conception of Aesthetic Values in Literature'. Jürgen Naeher's 'Philosophical Concepts in Literary Criticism' concentrates on the work of Rüdiger Bubner, and has the singular virtue among the essays in this volume of starting out with the proviso that a relationship between philosophy and literary criticism be considered as 'possibility' rather than presupposition. Robert Magliola's '*Eigentlichkeit* and *Einfall*: The Heideggerian Return "To Things Themselves"', on the other hand, offers a useful exposition of section 32 of *Being and Time* and of Heidegger's conceptions of understanding and interpretation.

The year which has most sadly witnessed the death of Paul de Man has also seen the seventieth birthday of Northrop Frye: *Centre and Labyrinth*¹⁶ is a collection of essays marking this occasion. Many of the contributions to this volume are not, in fact, specifically concerned with literary theory, but there are several which provide illuminating accounts of, and views on, Frye's work. In his '*Anatomy of Criticism* or the Order of Paradigms', for example, Ricoeur considers Frye's seminal study of 1957 and asks 'whether the question of deviance or even of schism, of the death of paradigms, can receive an intelligible answer apart from the prior question of the order of paradigms'. Francis Sparshott's 'The Riddle of *Katharsis*' offers an interesting comparison between the work of Frye and Aristotle, while Patricia Parker's 'Anagogic Metaphor: Breaking Down the Wall of Partition' elaborates Frye's formulations of various kinds of metaphor through analyses of four literary texts. In 'The Infernal Method: Northrop Frye and Contemporary Criticism' Michael Dolzani gives an engaging account of Frye not as 'the rescuer of romance' but in terms of 'his affinity to satire'. That the twelfth-century treatises of Hugh of Saint Victor 'present an important perspective on Frye's work' is the argument of David Staines's contribution, 'The Holistic Vision of Hugh of Saint Victor', while in the final essay Angus Fletcher very thoughtfully pursues Frye's description of the labyrinth as 'The Image of Lost Direction'. *Centre and Labyrinth* also contains an essay on 'Northrop Frye and the Canadian Literary Tradition' by Eli Mandel; offering a different slant on this 'national' tradition. *YFS*'s special issue this year is entitled 'The Language of Difference: *Writing in QUEBEC(ois)*'.

In addition, three books are worthy of notice though perhaps of tangential significance here: *The Aesthetic Point of View: Selected Essays*¹⁷ brings together essays by Monroe C. Beardsley written over a period of some twenty years; David Pace's *Claude Lévi-Strauss: The Bearer of Ashes*¹⁸ is an extremely clear, careful study which is ultimately, and very persuasively, critical of Lévi-Strauss on political grounds; and NYLF has published a new

16. *Centre and Labyrinth: Essays in Honour of Northrop Frye*, ed. by Eleanor Cook, Chaviva Hosek, Jay Macpherson, Patricia Parker, and Julian Patrick. UTor. pp. xi + 346. £25.50.

17. *The Aesthetic Point of View: Selected Essays*, by Monroe C. Beardsley, ed. by Michael J. Wreen and Donald M. Callen. CornU (1982). pp. 385. hb \$34.50, pb \$19.95.

18. *Claude Lévi-Strauss: The Bearer of Ashes*, by David Pace. RKP. pp. x + 263. £14.95.

double volume in its series, entitled *Collage*¹⁹ which contains a number of interesting essays concerned with collage in relation to literature, music, film, and painting.

Finally it is appropriate here to note the appearance of a new translation of a text that, as its translator notes, 'occupies a place of unique importance in the history of Western thinking about man in society': Saussure's *Cours de linguistique générale*²⁰. While one welcomes the accuracy of this new version it does seem somewhat odd that the copy text remains the 1916 edition, chosen because of its established place in the history of modern thought, while the now standard 'signifier' and 'signified' become 'signal' and 'signification'. It remains to be seen whether these will ever catch on [RY].

2. Hermeneutics

The importance of hermeneutics for literary criticism is consistently undervalued. Hermeneutics involves not only the question of the theory of interpretation in a narrow sense but also, at a more epistemological level, accounting for the very possibility of understanding. As David Couzens Hoy puts it in his admirable introduction to hermeneutics *The Critical Circle*²¹, recently re-issued in paperback, 'the relevance of hermeneutics for literary criticism . . . is that it offers a theoretical formulation of literary history which overcomes the paradoxical tension between the historical nature of interpretation and the aesthetic nature of the poetic text'. Hoy describes the various theories of Hirsch, Gadamer, Derrida, Ricoeur, and Habermas, as well as providing a substantial chapter on literary interpretation. He argues that literary interpretation is not simply one discipline among others for hermeneutics: it assumes a paradigmatic importance by heightening and focusing crucial methodological difficulties.

The larger epistemological claims of hermeneutics are the concern of Roy J. Howard's *Three Faces of Hermeneutics*²². After offering a historical account of the origins of philosophical hermeneutics in the nineteenth century from Kant to Dilthey, Howard examines three current developments in different areas that all share a common rejection of logical-empiricist theories of knowledge as well as foregrounding the role of language. The first chapter considers developments within the analytic tradition as it has been influenced by the work of the early and, particularly, the later Wittgenstein; succeeding chapters examine the theories of Habermas and Gadamer. In his conclusion Howard returns to the prevalent dichotomy of explanation and understanding which he contrasts to the unspoken affinities between Anglo-American and continental philosophy.

The third volume of T. K. Seung's trilogy that began with *Cultural Thematics* (1976), followed by *Structuralism and Hermeneutics* (1982; YW

19. *Collage*, ed. by Jeanine Parisier Plottel. NYLF 10 and 11. NYLF. pp. xii + 239. \$22.50.

20. *Course in General Linguistics*, by F. de Saussure, trans. by Roy Harris. Duckworth. pp. xx + 236. hb £24, pb £7.95.

21. *The Critical Circle: Literature, History, and Philosophical Hermeneutics*, by David Couzens Hoy. UCal (1982). pp. viii + 182. pb £5.10.

22. *Three Faces of Hermeneutics: An Introduction to Current Theories of Understanding*, by Roy J. Howard. UCal. pp. xvii + 187. hb £13.50, pb £4.75.

63:498), is entitled *Semiotics and Thematics in Hermeneutics*²³. In this book Seung moves on from his critique of New Critical and deconstructive procedures to posit a new foundation for hermeneutic understanding. Whereas Hirsch grounds interpretation on authorial intention, and Gadamer on a historical understanding achieved through a fusion of horizons, Seung here re-invokes the question of context. In the past, he argues, the problem has consisted of the fact that critics such as Hirsch have operated at a semantic level, neglecting the realm of pragmatics which he considers provides an adequate means of establishing the relation between text and context through an examination of the text's pragmatic function in society. This in itself presupposes a thematic content which Seung considers to be equally context-bound in terms of cultural traditions.

The fifth volume of *Comparative Criticism*²⁴ is concerned with hermeneutic criticism. The editor, E. S. Shaffer, introduces the volume with a short historical account of its development since Schleiermacher and stresses its recent significance in the work of the major post-war German critic Peter Szondi (1929–71; it might be appropriate to mention here that a whole issue of *Boundary*, XI:3, is devoted to the criticism of Szondi). The most important essay in the volume consists of a translation of Szondi's essay on 'Holderlin's Overcoming of Classicism'. It is preceded by a helpful short introduction to Szondi's criticism by Horst Günther. In other essays in the volume Johan Wrede writes on the role of experience in aesthetics; Piers Gray charts the influence of Josiah Royce on T. S. Eliot, thus explaining why hermeneutical problems played such a significant role in Eliot's criticism. P. D. Juhl takes the recent arguments of Stanley Fish to task, disputing Fish's claim that an interpretation cannot be objectively confirmed or disconfirmed since there are no objective facts to which anyone can appeal. Iain Wright considers the relations of Beckett to contemporary literary theory; the difference, he claims, is that Beckett consoles us, he 'does not abandon us, as the deconstructionists wish to be abandoned, in the abyss of extreme linguistic relativism'. John Frow, in 'Reading as System and as Practice', elaborates a Marxist theory of reading that counters that of Hirsch; finally, Paul Connerton takes issue with some of the major concepts employed in Gadamer's hermeneutics. The volume concludes with a useful bibliography of hermeneutics and hermeneutical criticism.

3. Poetics

For the most part poetics and hermeneutics can be regarded as entirely separate activities even though strictly speaking they are interdependent: you have to know what a text means, for instance, before being able to analyse how it achieves such a meaning. It is noticeable that writers on poetics this year have been much more exercised with questions arising from this interrelation than with poetics' more usual business of formal analysis and classification.

23. *Semiotics and Thematics in Hermeneutics*, by T. K. Seung. ColU (1982). pp. xi + 242. \$25.

24. *Comparative Criticism: A Yearbook*, Vol. 5, ed. by E. S. Shaffer. CUP. pp. xxiv + 371. £35.

Tzvetan Todorov's *Symbolism and Interpretation*²⁵ represents a project that developed naturally out of his earlier *Theories of the Symbol* (1982; YW 63:507–8). Todorov defines verbal symbolism as constituting the area of indirect meaning; his aim in this book is to establish a poetics of the mode of interpretation of such symbolism. He argues convincingly that symbolism and interpretation are inseparable because, quite simply, they are two aspects (production and reception) of the same phenomenon. Todorov goes on to articulate the reasons why diverse interpretations are possible and how they function in relation to each other. The book makes no attempt to valorize any particular form of hermeneutics: its aim is essentially descriptive. Accordingly, after an initial discussion of the mode and conditions under which interpretation is initiated according to the presence of certain indexes, Todorov analyses five major categories within the realm of symbolic evocation: the role of linguistic structure, the hierarchy among meanings, the direction in which the evocation is made to function, the logic of the relationship between direct and indirect meanings, and indeterminacy of meaning. In the second part of the book Todorov moves on from the realm of poetics, the classification of different modes of interpretation at a theoretical level, to specific examples. This involves a fascinating and lucid examination of the patristic exegesis of Augustine and Aquinas, and the philological exegesis of Spinoza, Wolf, Ast, Boeckh, and Lanson. The book concludes with an examination of Schleiermacher's critique of philology. This is a meticulous and absorbing book.

Frank Kermode's *Essays on Fiction*²⁶ do not perhaps strictly fall under the category of poetics: at one level the book could be described as articulating Kermode's response to and absorption of the structuralist enterprise. This involves, however, a constant interest in narratology, particularly the work of Barthes, and an overriding preoccupation with the ways in which novels are read rather than written. The book, therefore, examines many questions germane to poetics. Kermode's great strength is that he is able to discuss matters of theory in terms of analyses of individual novels to which he looks for answers when posing theoretical questions. He argues quite correctly that in many ways contemporary theory simply articulates and extends ideas that had already been developed in nineteenth- and twentieth-century literature, demonstrating, for instance, how extensively the questions raised by narratologists are already implied in the work of Conrad, Ford, and James. In the light of this he finds it hard to sympathize with those critics who dismiss literary theory in the name of literature. He comments sadly that 'we lack a great man who might, like Eliot, hold together the new and the traditional, catastrophe and continuity'. If Kermode himself has not succeeded in this role, it remains very much the spirit in which this book is written. Individual chapters discuss the relation of the English novel in 1907 to the condition of England at that time; the role of reading in freeing novels from 'local and provincial restrictions': here contemporary criticism amounts to a new 'lively awareness of, and a new way of stating, what has always been at least

25. *Symbolism and Interpretation*, by Tzvetan Todorov, trans. by Catherine Porter. RKP. pp. 175. £12.50.

26. *Essays on Fiction, 1971–82*, by Frank Kermode. RKP. pp. viii + 227. hb £9.95, pb £5.95.

intuitively known: the "openness" and the "intransitivity", and the essential "literarity" of texts'; Barthes's theory of codes in *S/Z* which Kermode wishes to modify in a modest way; the possibility of 'productive reading', of understanding the nature of the reader's share from the perspective of the gradual insistence by authors for freedom for their readers, a disquieting new liberty characteristic of many forms of modern art; and the conflict between narrative sequence and the secrets that are held back by the novel. The final chapters examine questions that can be broadly described as hermeneutic: asking whether current literary theory means that we can say anything we like, Kermode points out that in fact this has always been the case – look at Shakespeare criticism, for instance, in its more eccentric forms. It is, rather, the reception of interpretations that matters, and they have always been received according to institutional norms of competence. In one of the most interesting chapters of the book Kermode goes on to examine the whole question of the institutional control of interpretation which, perhaps surprisingly, he argues is not only benign but a positive force. A final chapter examines instances of interpretation in two passages from the Gospels whose interpretation has been modulated and varied with the passage of time. The study of the mode of the text's partial opacity is far more rewarding, Kermode suggests, than the historicist desire to produce an original undistorted truth, with the sole hermeneutic aim a single correct interpretation. In secular criticism, he comments, a simple historicism will no longer do. The question of 'correct' interpretation is usually bound up with that of intentionality, a topic that is dealt with in an appendix. While not generally sympathizing with forms of criticism that aim to produce something that the text does not itself seem to know, Kermode nevertheless rejects extreme forms of intentionality such as the position advanced by P. D. Juhl who, in an exchange with Kermode, is reduced to the absurd position of claiming that 'we can in principle determine the correct interpretation of a literary work' while at the same time admitting that it cannot be done in practice. *Essays on Fiction* is an elegant, informed, and thoughtful book.

The book with which narratology may be said to have begun, Propp's *Morphology of the Folktale*²⁷, is once again available in paperback. Propp's influential analysis of Russian fairy tales, a pioneering study of plot structure conceived as taking the form of thirty-one functions, was developed by both Bremond and Greimas. Its republication articulates the close link between the Russian Formalists of the 1920s and the French structuralists of the 1960s.

Whatever the state of structuralism in the West it is clearly alive and well in the Soviet Union. Boris Uspensky, a disciple of Bakhtin, is the author of *A Poetics of Composition*²⁸ which was written in 1970, first translated in 1973, and now re-issued in paperback. The book could be more accurately described as a poetics of point of view. Uspensky analyses its different manifestations with a rigorous exactness and a wealth of examples, many of them culled from *War and Peace*. Individual chapters discuss point of view considered in terms

27. *Morphology of the Folktale*, by V. Propp, trans. by Laurence Scott. UTex. pp. xxvi + 158. pb £5.10.

28. *A Poetics of Composition: The Structure of the Artistic Text and Typology of a Compositional Form*, by Boris Uspensky, trans. by Valentina Zavarin and Susan Wittig. UCal. pp. xvii + 181. pb £6.75.

of planes, ideological evaluation and phraseological characteristics, spatio-temporal perspective, and subjective-objective description. These constitute the various positions from which the narration may be conducted but within a single work all the different levels may, of course, interrelate: Uspensky devotes a further chapter to such a dialogic encounter, even if, perhaps predictably, he does not push dialogism as far as Bakhtin. Finally he examines the structural isomorphism of verbal and visual art, considered in terms of internal and external points of view and the role of the frame of an artistic text. *A Poetics of Composition* constitutes the most thorough poetics of point of view yet attempted, and has justifiably already established itself as the standard textbook on the subject.

The poetics of narrative is treated in a more expository and comprehensive fashion by Shlomith Rimmon-Kenan²⁹ who describes all its major categories with great clarity and skill. Elements of narrative are examined under the general terms of Genette's distinction between *histoire*, *récit*, and *narration*: under 'story' Rimmon-Kenan examines the status of events and characters, under 'text' time, characterization, and focalization, and under 'narration' levels, voices, and speech representation. A final chapter considers the role of the reader. In a somewhat defensive conclusion Rimmon-Kenan argues that deconstruction has not ended the practice of narratology while conceding that it has put at risk the enterprise of considering narrative fiction as a discrete category. It could be that it is necessary to establish a poetics of narrative fiction in order to see how the same strategies operate in other types of narrative. Either way, this book offers an exemplary introduction to the topic.

Moving from the novel to poetry Antony Easthope's *Poetry as Discourse*³⁰ represents an attempt to constitute a rather different sort of poetics: drawing on the work of Althusser and Lacan, Easthope argues that poetry can be defined as a specific form of discourse that constructs subject positions for the reader that either reinforce the bourgeois notion of the autonomous individual or make the individual aware that he or she is so produced. This distinction is, of course, familiar from *Screen* writing about film; Easthope makes it specific to poetry by contending that the iambic pentameter generally produces the first effect, whereas the four-stress popular metre, which foregrounds the poem as poem, achieves the second. He then illustrates and tests his argument across the canon of English poetry from Shakespeare to Pound. This represents a well-argued attempt to link individual poetic forms to particular political positions, a strategy familiar from the work of *Screen*, which derived it from Kristeva, who developed it from the debates between Lukács and Brecht. If no one has yet succeeded in proving the case that certain forms of aesthetics imply an intrinsic political position rather than a historical and contextual one, it is more surprising that Easthope makes no attempt to link subject positioning to the question of gender; his argument can be usefully set against a comparable attempt to adapt Althusserian film theory to literary criticism which does consider the operation of sexual positioning, Kaja Silverman's *The Subject of Semiotics* discussed in section 4 below.

29. *Narrative Fiction: Contemporary Poetics*, by Shlomith Rimmon-Kenan. Methuen. pp. xi + 173. hb £8.50, pb £3.50.

30. *Poetry as Discourse*, by Antony Easthope. Methuen. pp. ix + 182. hb £8.50, pb £3.50.

In an almost completely antithetical way Michael Riffaterre is also concerned to argue that the literary constitutes a specific form of discourse, though he would presumably wish to deny that it produces any political effects on the reader: rather it draws the reader into the absolutely autonomous literary system. For Riffaterre the goal of criticism should be, as it was for the Russian Formalists, to show what characterizes the literary work of art. His constant desire is to specify the literariness of literature, and that leads him in *Text Production*³¹ to differentiate between poetics and his own form of textual analysis: 'poetics generalizes and dissolves a work's uniqueness into poetic language, but analysis attempts to explain the unique'. This uniqueness is conceived very much along the lines of defamiliarization, or of Jakobson's 'deviation'; as Riffaterre puts it, 'the literary experience is characteristically disorienting, an exercise in alienation, a complete disruption of our usual thoughts, perceptions, and expressions'. Riffaterre is still arguing that the explanation of the literary phenomenon can be shown to lie in the relation between text and reader, that texts constitute their own referential system, and that an individual poem is characteristically structured as a troping of an unstated cliché or kernel word. If the basic argument here has not changed since *Semiotics of Poetry* (1978) some of the concepts and the terminology have been refined and brought up to date, broaching such phenomena as neologisms, Saussure's paragrams, literary history ('literary history has validity . . . only if it is a history of words'), and, most interestingly, intertextuality. As always, Riffaterre illustrates his arguments with dazzling analyses of literary texts, from du Bellay to Ponge. If Riffaterre's method means that the reader is freed from any obligation to consider the relation of literature to the world – according to Riffaterre there is none – it is nevertheless remarkable that the literary experience is regarded as being bound by the severest form of necessity from whose adamant chains the luckless writer or reader is unable to escape.

Except to other theories of reading, such as that proposed by William Elford Rogers in *The Three Genres and the Interpretation of Lyric*³². Writers about genre seem to share the curious characteristic of being unaware of other work in the field: like Alastair Fowler (YW 63:509–10) Rogers is unfamiliar with the considerable body of French work on genre, and he does not even seem to know the work of Fowler. Rogers is concerned to rescue genre by ceding its disputed taxonomic function, contending instead that it plays a hermeneutic role. Genres are interpretive categories: 'The function of genre-concepts is to help in articulating, clarifying, and even classifying *interpretations*. From genre-theory we get, not knowledge of works, but knowledge of interpretations.' Rogers reaches this position via the hermeneutics of Dilthey and Heidegger and an elaborate association of different genres with Kant's relational categories. This means that genres cannot be defined in the abstract but, following the logic of the hermeneutic circle, are fully interpretable only in the terms of each individual work. Rogers's point of entry into the circle is the assumption that the lyric can be defined as 'any poem in which the relation

31. *Text Production*, by Michael Riffaterre, trans. by Terese Lyons. ColU. pp. 341. \$32.50.

32. *The Three Genres and the Interpretation of Lyric*, by William Elford Rogers. Princeton. pp. vii + 277. £17.50.

between mind and world is presented as a reciprocal relation' and it is in this way that he reads his examples, examples which, according to the logic of the hermeneutic circle, confirm his working model. He leaves the question open as to whether individual works cannot be equally well interpreted as epic or drama, but at the same time he is concerned with the whole question of relativism which his argument seems to lead to, a 'vicious subjectivity' to which he is not sympathetic. Broadly his argument on the question of 'correctness' in interpretation follows Hirsch, with the difference that instead of explaining why the author wrote what he wrote Rogers explains 'the relation of the work to our world'. This rather ambitious-sounding claim means less than it might imply. For Rogers' genre as interpretive model produces not original readings but rather makes such understanding as has already been arrived at more explicit, accounting for what we do when we interpret. His framework produces an extra level of self-consciousness or self-reflexivity, an interpretive model often rather less interesting than the interpretations it explains.

4. Semiotics

The difficulties of discussing the protean career of Roland Barthes have always beset his critics who are normally averse to adopting the multiple perspectives that his work demands, and tempted to give it a coherence that Barthes's own theories effectively deny. Jonathan Culler's *Barthes*³³ engages with this problem directly by refusing to offer any overall synthesis; instead Culler portrays Barthes as 'a public experimenter working to construct intelligibility for our time', developing 'conceptual frameworks for dealing with phenomena of the past and present'. This allows Culler a useful overview that preserves the differences of Barthes's widely varying positions. In charting Barthes's transition from mythologist to semiologist to structuralist to hedonist to writer, Culler traces the ways in which he consistently transgresses prevailing *doxa* – even when they have been of his own making. Culler presents Barthes in all his appearances with constant attention; his own interests lie clearly with the project of establishing a structuralist poetics while he is, like Annette Lavers (YW 63:504), least sympathetic perhaps to the later Barthes: on the one hand he implies that post-structuralist Barthes is essentially indistinguishable from structuralist Barthes, and yet on the other hand he portrays the positions that Barthes adopts as a return to the very ideas that he had criticized at the beginning of his career. This is both an incisive and provocative account of one of the twentieth century's greatest critics.

In *Empire of Signs*³⁴ Barthes writes of a fictional world that he calls 'Japan'. As Culler describes it, 'twenty-six long fragments reflecting on some aspect of this culture – food, theatre, faces, elaborate packages with nothing of consequence inside, haiku, slot machines – sketch Barthes's utopia, where artifice reigns, forms are emptied of meaning, and all is surface'. The discernible influence of Benjamin here prompts one of Barthes's most subtle and rewarding books.

Anyone who wishes to gain an overall understanding of the rich field of

33. *Barthes*, by Jonathan Culler. Fontana. pp. 128. pb £1.95.

34. *Empire of Signs*, by Roland Barthes, trans. by Richard Howard. Cape. pp. x + 110. £9.95.

semiotics in all its various forms could profitably consult Sándor Hervey's *Semiotic Perspectives*³⁵. The science of signs involves a remarkable number of different approaches: Hervey presents the most significant theories one by one, beginning with Saussure and Peirce and subsequently moving through Morris, Prieto, Austin, Searle, Barthes, Functionalism, Axiomatic Functionalism, Stylistics (Bureau and Riffaterre), Metz, and Zoo-Semiotics. His method is not to evaluate or to attempt to integrate the different theories but to place them side by side, describing individual concepts and terms, so that the reader has a detailed understanding of each. The book thus functions as the first comprehensive introduction to semiotics. The discipline has often suffered as a discipline because its methods tend to be appropriated for individual fields such as philosophy, literary criticism, or cinema. If the very range here makes one wonder the extent to which semiotics can ever itself constitute a discrete discipline, the juxtaposition of a number of different approaches may well allow some cross-fertilization between the different methods that have been developed for specific specialist uses.

'Gender' or 'feminism' are not topics that can be found in Hervey's index; and surprisingly Kristeva merits no discussion – a serious lacuna from a literary perspective. Kristeva is also hardly mentioned in Kaja Silverman's *The Subject of Semiotics*³⁶, which is even more surprising, but the book certainly makes up for Hervey's lack of discussion of the question of gender. Silverman offers a detailed account of semiotics from a literary and cinematic perspective, following the latter in its emphasis upon the centrality of psychoanalysis, and upon the role of discourse in signification and in the constitution of the subject. As her title implies it is the subject of semiotics that engages Silverman's attention, and the major contribution of her book involves the consideration of the organizing principle of sexual difference as constitutive of that subject. If the relation of the female subject to semiotic theory forms the major focus of Silverman's book, she also provides a comprehensive if slightly reverential overview of the major theoretical foundations of semiotics in this area. The attempt to weld *Screen* film theory to feminist literary theory constitutes an important intervention for semiotics, for reader-response theory which has also until now failed to consider the effects of gender, and for literary theory generally.

5. Psychoanalysis

When in 1977 Shoshana Felman described an unsettling of the 'master/slave' relation between psychoanalytic theory and literary texts (*YFS*), she articulated with magisterial clarity a widespread dissatisfaction among literary critics with the traditional use of psychoanalysis as a body of authoritative knowledge. By calling into question the boundary between the apparently authoritative, masterful subject (psychoanalytic theory) and the literary object (assumed to be replete with meaning but, left to its own devices, strangely inarticulate) she helped launch the project of a double reading in which psychoanalytic theory is itself revealed as language shot through with the ambiguities and indeterminacies inherent in any linguistic object.

35. *Semiotic Perspectives*, by Sándor Hervey. A&U (1982). pp. 273. £15.

36. *The Subject of Semiotics*, by Kaja Silverman. OUP. pp. ix + 304. £17.50.

If this project has enabled a reading of the text of Freud which makes use of the master's own categories and strategies, so much the better. We are given at last the Freudian text as *problem*, which helps to dispel the notion that it is a serenely secure body of knowledge, a machine for explaining other texts to themselves. In *Freud as a Writer*³⁷ Patrick Mahony demonstrates the uncanny process in which the psychic mechanisms Freud describes are recapitulated – consciously or unconsciously – at the level of style, in characteristic movements of thought, strategies of argumentation, repetitions, and doublings back. 'Contrary to the general run of analysts [on whom Mahony generally takes a dim view] who merely write *about* psychoanalysis, Freud in his writing enacts and makes present, and does not just represent, the essence of the psychoanalytic experience, a constant ongoing and becoming.' Thus the text of *Beyond the Pleasure Principle* is itself marked by repetitions that often deconstruct the overt argument, as when Freud *repeatedly* returns to the dominance of the pleasure principle and in so doing suggests in fact the dominance of the opposing compulsion to repeat. The effect is reminiscent (although Mahony does not say so) of the hysteric's uncanny recapitulation (and hence betrayal) of the very hidden wishes that presenting symptoms are designed to *keep* hidden. Here as so often, Freud must have thought of the story of Oedipus, whose flight from Corinth in an attempt to evade his destiny in fact drove him into its embrace.

Mahony is aware, as was Freud, of another kind of betrayal inherent in writing about the psyche from an analytic perspective, a betrayal this time by obscuring (rather than by revealing) the matter in hand: this is nothing less than the operation of the linguistic medium. Freud complained to Jung in 1909 of 'bungled' reproductions, of 'how wretchedly we dissect the great works of psychic nature', and Mahony shrewdly points out that clinical description must always be an attempt to represent overdetermined events, which draw simultaneously from various strata, in a medium essentially linear: 'if linearity is the essence of language, superimposition is the keynote of psychic events'. Yet this flattening out of the multidimensional in the process of incorporating it in a verbal string is a real problem only with lesser writers than Freud, for Freud had the ability to balance primary process association with the demands of the secondary process for clarity and produce a publically available prose that is yet never alienated from the id. In comparison, Adler's writing is said to be 'vague' and 'ego-shadowed', Jung's to be 'mystical' and 'super-ego inspired'. Lacan's is close to the chaotic unintelligibility of the pure primary process.

Whatever one's opinion of Mahony's categorization, his analysis of specimen Freudian texts does reveal a depth, a multilayeredness entirely missing from the writing of those analysts who merely write *about* psychoanalysis. Building on Stanley Hyman's discussion in *The Tangled Bank* of the landscape imagery that pervades and unifies *The Interpretation of Dreams* and on the further association of landscape with the body of the mother, Mahony sees the Freud of the Dreambook as a sort of oedipal conquistador simultaneously revealing the universal wish to return to the mother and symbolically enacting that wish for himself in his writing. One would like to add further associations at this point: what, for instance, of

37. *Freud as a Writer*, by Patrick Mahony. IntUP. pp. xv + 227. \$20.

Freud's perception of his social and cultural position as a Jew in antisemitic Vienna, his feeling that *The Interpretation of Dreams* would overcome his marginality, and his choice of the epigraph for the work – a line from the *Aeneid* spoken by Juno, the champion of the semitic Phoenicians against the Trojan-Roman establishment? But the network, if followed out, might prove to be endless, an ever-proliferating tissue of interconnections. Mahony's argument is a most interesting beginning.

Bruno Bettelheim has a much larger bone to pick with post-Freudian psychoanalytic writers in *Freud and Man's Soul*³⁸, particularly with James Strachey and the translators of the *Standard Edition*. Bettelheim argues that psychoanalysis has been appropriated by the medical establishment, particularly in the United States, and the result is a sanitized body of thought, speciously scientific in its emphasis and empty of feeling. We have lost an awareness of Freud's thought as a tool for introspection (Bettelheim reminds us that the first psychoanalysis was Freud's own autoanalysis), and the result is that students of analysis tend to see it as an instrument for understanding the behaviour of others. This specious installation of the Freudian practitioner in the position of the one presumed to know about others is effected in English translation with an array of neologisms, jargon, and prestigious scientific terms borrowed from the classical languages. The array rarely corresponds to Freud's straightforward, often colloquial, Viennese German. Where Freud named the psychic agencies with ordinary German pronouns (*Ich*, *Es*, *Über-Ich*), his translators and English-speaking followers have preferred the more mystified ego, id, and superego. Wherever there is an opportunity to substitute a medical term for a common one, the translators take it. Thus Freud's *Mutterleib* ('womb') becomes 'uterus' ('Who', asks Bettelheim, 'would want to return to a uterus?'). And where Freud regularly wrote of the 'soul' (*die Seele*), his translators just as regularly substitute the word 'mind'. Nowhere does Freud offer a precise definition of his term 'soul', and Bettelheim suspects that he welcomed a certain vagueness here because it allowed for emotional resonance: '[The] ambiguity speaks for the ambiguity of the psyche itself, which reflects many different, warring levels of consciousness simultaneously.'

G. B. Shaw somewhere remarked that all professions exist to condescend to the layman. In Shavian spirit Bettelheim has unearthed a great deal of evidence for a systematic attempt to turn the Freudian canon into a body of precise scientific knowledge aimed at understanding the other rather than the self. The analyst armed with the translations of the *Standard Edition* finds himself comfortably insulated from his own feelings, conveniently relieved of the imperative to introspection. As Bettelheim remarks, 'an introspective psychology is made into a behavioral one, which observes from the outside'.

Perhaps one kind of qualification is in order: although many of the standard English translations were complete before Freud's death, Freud himself never seems to have objected to or as much as commented upon them. Bettelheim concedes this, but his explanation seems a trifle thin: 'Freud's lack of interest in how he was mistranslated in English can perhaps be explained by his general animus toward things American, an animosity that was certainly fed by the American insistence that psychoanalysis be considered a medical specialty.' It

38. *Freud and Man's Soul*, by Bruno Bettelheim. Knopf. pp. xii + 112. \$11.95.

is certain that Freud thought that *American* analysis had taken a wrong turn, but the English-speaking world is a good deal more than American. James Strachey was an Englishman. The *Standard Edition* was published by The Hogarth Press. That Freud would have taken Bettelheim's side in the matter of the English translations is far from proven, but for all that, Bettelheim's book is a sensitive, sometimes fascinating, study of Freud as a writer.

In *Psychoanalytic Theory of Art*³⁹ Richard Kuhns has undertaken the ambitious project of elaborating psychoanalytic theory into a philosophy of art. In attempting to frame the connection between Freud's thinking about art and his thinking about culture (a connection Freud himself never made), Kuhns builds on the work of ego-psychologists and the object-relations school. French Freud is conspicuously absent (the name of Lacan appears nowhere, though it may lurk behind an assertion in the preface: '... I find today a neglect of more basic conceptualization for a kind of freewheeling thematic variation'). Kuhns wants to place Freud in the tradition of nineteenth-century idealism and expressionism and has a particular stake in connecting Freud's thought with Hegel's. This does not finally amount to very much. After conceding the differences (Hegel's interest in the sweep of history, Freud's interest in the maturational processes of the individual), Kuhns comes up with some similarities that are scarcely trenchant:

Both Hegel and Freud developed interpretive methods to carry out the translation from manifest to latent. Both ask of cultural products, 'What do they mean?' And both answer that they yield up their meaning upon application of the correct method of interpretation. Although the assumptions of the two methods differ, the basic principle of manifest and latent governs both procedures.

The greatest value of this study is perhaps the discussion of the nature of cultural objects. Here Kuhns makes interesting use of the work of D. W. Winnicott, Heinz Hartmann, and Otto Kernberg, although it is not always clear just how he has expanded or modified some of their ideas. He appears to agree with Winnicott, for instance, in the interesting notion that culture begins for the individual in the transitional space between mother and child, yet his objections to Winnicott's idea of the transitional object seem only to recapitulate Winnicott's idea of the transitional object: 'Thus a more satisfactory way to think about transitional objects and the third area within which they function would be to encompass the entire process as one weaving together outer and inner through an object that participates in and draws upon both.' This is not materially different from the way Winnicott understands the transitional object: it is a paradox, and one that the adequate parent will leave unresolved. How Kuhns's reformulation is an expansion or a refinement remains unclear.

Kuhns's application of his theories produces uneven results, particularly when it comes to literary objects. There is an interesting reading of a Melville story, 'The Paradise of Bachelors', but the section about *King Lear* is marred by some distortion and forcing of the text. We are told that Lear favours Burgundy for the hand of Cordelia because 'Burgundy is the most powerful

39. *Psychoanalytic Theory of Art: A Philosophy of Art on Developmental Principles*, by Richard Kuhns. ColU. pp. xi + 169. hb \$26.50, pb \$12.

continental ruler'; we are told, with somewhat more precision than the text allows, the geographical locations of the three portions of the kingdom; and the contradictions that Kuhns does tease out between Lear's conscious and unconscious purposes will not strike a student of the play as particularly fresh. It is evident, finally, that Kuhns does not have a very literary mind and his book, which is written in prose far from elegant and sometimes downright maladroit, will be of limited value to the literary theorist.

Martin Stanton's *Outside the Dream*⁴⁰ is in one sense an attempt to deconstruct the modern malaise, using the machine as a central paradigm. Machines may be schools, the workplace, Lacan's seminars, various ideologies, the Société Psychanalytique de Paris – or machines. In each case the idea is to decode them, to get outside them. We may remain uncertain whether Stanton has succeeded in any instance for his prose is associative, freewheeling, full of puns and stuttering parentheses and pairs of terms scarred with virgules. Its aim is evidently defamiliarization and it often succeeds only too well. The section in the chapter called 'Process' on the familial and sexual politics of the International Psychoanalytic Association, Stanton's account of how an inherited patriarchal structure, displaced and disguised, managed to subvert this particular machine from within, may be of interest. So may the subsequent account of the fortunes of the Evolution Psychiatrique and the Société Psychanalytique de Paris in France, culminating with Lacan's description of the faults in the family machine, the dissolution of the Ecole Freudienne de Paris, and the break with Luce Irigaray.

Finally, an anthology, *Literature and Psychoanalysis*⁴¹. This collection ranges from early theory (Freud, Jones, Rank, Lowenfeld) through later theoretical formulations (Trilling, Auden, Gombrich), and comes to rest with a sampling of French Freud (Bersani, Girard, Doubrovsky, Kristeva). Sandwiched in the middle are a number of literary applications (Elizabeth Dalton on Dostoevsky's Prince Myshkin, Cushing Strout on Henry James) and two sections devoted to a single author (Erich Fromm, Margarete Mitscherlich-Nielsen, and Ronald Hayman on Kafka, William Empson and Gilles Deleuze on Lewis Carroll). It is difficult to see a rationale in this spread beyond the fact that every contributor makes some sort of use of Freudian principles. As William Phillips says in his 'General Introduction', 'The common denominator of all these studies is that there is no common denominator.' Still, one wonders if the inclusion of Freud himself was necessary. We have 'Creative Writers and Daydreaming' and a short selection from *The Interpretation of Dreams* (the first taken from the *Standard Edition*, the second, oddly, from Brill), but these texts are surely readily available and so well known as to be superfluous in an anthology. A number of pieces (three out of five in the French Freud section) are taken from *other* anthologies or collections of the writer's essays. There may be some gain in convenience here, but *Literature and Psychoanalysis* sometimes has the look of being an anthology of anthologies. There are, however, some valuable pieces which have never been reprinted. E. H. Gombrich's 'Freud's Aesthetics' is eminent among them, a masterful use of

40. *Outside the Dream: Lacan and French Styles of Psychoanalysis*, by Martin Stanton. RKP. pp. x + 131. £4.95.

41. *Literature and Psychoanalysis*, ed. by Edith Kurzweil and William Phillips. ColU. pp. viii + 403. hb \$39, pb \$17.

Jokes and Their Relation to the Unconscious in discussing the problem of style. There are also a number of essays culled from such places as the *International Journal of Psycho-Analysis*, *PR*, and *The Psychoanalytic Quarterly* which are made readily available here. But it should be stressed that *Literature and Psychoanalysis* is a potpourri and sampler rather than a group of essays in a specific area or focused on a specific topic.

6. Feminist Criticism

Feminist film criticism is a field in which the conjunction of narrative and psychoanalytic questions bears directly on the work of literary critics. Laura Mulvey's influential 1975 *Screen* article, 'Visual Pleasure and Narrative Cinema', has prompted much further work on woman as image or spectacle seen through masculine eyes. In 1982, also in *Screen*, Mary Ann Doane extended Mulvey's critique of dominant masculine structures of looking into a theory of female spectatorship, and this year in *camobs* she explores further questions of the representation of femininity through a reading of the film *Gilda*, 'Epistemology as Striptease'.

Two outstandingly lucid books on feminist film criticism are Annette Kuhn's *Women's Pictures*⁴² and E. Ann Kaplan's recent *Women and Film*⁴³. Also responding to Mulvey's work, Kaplan suggests a scenario of 'mutual gazing', as between mother and infant, to precede and undercut the relations of mastery implied by the prevailing model of a masculine look that appropriates the woman as object. Both these books are invaluable guides to recent feminist applications of psychoanalytic and Marxist theories to the study of cultural texts.

Psychoanalysis and feminism are allied once more in Jacqueline Rose's *FR* article entitled 'Femininity and Its Discontents'. Through an account of the historical genesis of psychoanalysis in studies of female hysteria, Rose argues convincingly that the two practices share a politically subversive force in their radical challenge to normative views of female subjectivity.

Also concerned with the sexual politics of psychoanalysis, Stephen Heath points out in *The Sexual Fix*⁴⁴ that the centrality of the phallus in Lacanian theory should be regarded not as a cultural universal, but as the 'fixing' which corresponds to one phase of patriarchal history. Heath's book, which analyses passages of literature ranging from Victorian medical tracts to D. H. Lawrence and Alex Comfort, is a fascinating investigation of nineteenth- and twentieth-century preoccupations with sexuality and ideologies of sexual difference.

In a similar vein, Jonathan Dollimore contributes a chapter on 'The Challenge of Sexuality' to the latest volume in Methuen's series on *The Context of English Literature*⁴⁵. His astute discussion of the contradictions inherent in ideologies of sexuality, naturalness and femininity in post-war Britain includes a brilliant analysis of the 1961 trial of *Lady Chatterley's Lover*.

42. *Women's Pictures: Feminism and Cinema*, by Annette Kuhn. RKP (1982). pp. xiv + 226. pb £4.95.

43. *Women and Film: Both Sides of the Camera*, by E. Ann Kaplan. Methuen. pp. 288. pb £6.95.

44. *The Sexual Fix*, by Stephen Heath. Macmillan (1982). pp. 192. pb £4.95.

45. *Society and Literature, 1945-1979*, ed. by Alan Sinfield. *The Context of English Literature*. Methuen. pp. 266. hb £11.50, pb £5.95.

*Desire: The Politics of Sexuality*⁴⁶, a large and diverse American anthology, includes the core essay of Ann Kaplan's book, 'Is the Gaze Male?' Of particular interest to literary critics is the essay by Ann Barr Snitow, one of the editors, on mass-market fiction for women. Discussing the connection between women's reading and escapism, Snitow proposes that the covert sexuality of Harlequin romances is a form of allegorical pornography, providing women with a substitute release from the hardships of social reality.

Female reading of a more classical variety is the focus of Rachel M. Brownstein's *Becoming a Heroine*⁴⁷. In a book that is partly autobiographical, Brownstein describes the forming of feminine self-hood in the image of the leading ladies of nineteenth- and twentieth-century novels normally read by students of English.

Brownstein, for good reasons, deals mostly with male writers. A striking essay by Christine Froula in *Critl* compares the suppression of women teachers and writers from university institutions and literary canons to women's earlier exclusion from church authority and from the orthodox Christian scriptures. Froula elaborates the surreptitious operations of patriarchal oppression through a reading of the silencing and subordination of Eve in *Paradise Lost*.

Also bearing on questions of canon formation and women's literary muteness is Janet Montefiore's *FR* article on 'Feminist Identity and the Poetic Tradition'. Providing an excellent summary of current debates about women, language, and poetry, Montefiore also discusses examples of new feminist poetry.

In *Signs* Margaret Homans succinctly distinguishes between French theorists' claim that language is masculine and therefore incapable of representing women, and a pragmatic American view which assumes that 'every experience . . . can be verbalized within our existing linguistic forms'. To construct a possible bridge between these two incompatible positions, Homans turns to some recent novels by black American women writers. These supersede the question of women's representability in that they 'formally duplicate the female experience that they thematize, the experience of both participating in and standing outside the dominant culture'.

Perhaps the most vigorous book this year, and one which explicitly distinguishes itself from the formalism and formalities of academic criticism, is Selma James's *The Ladies and the Mammies*⁴⁸, which traces a line of feminist development from Austen via *Jane Eyre* to Jean Rhys's *Wide Sargasso Sea*. James connects her authors' various representations of female oppression to the particular possibilities offered and excluded by their cultural and historical situations. The mad wife in the attic, who figures as the heroine's repressed other self in Brontë's novel, thus acquires an autonomous history in Rhys's twentieth-century story of a white West Indian woman. Like Homans, though from a less-theoretical perspective, James looks to black women's writing for the next progression in the history of women's literature.

46. *Desire: The Politics of Sexuality*, ed. by Ann Snitow, Christine Stansell, and Sharon Thompson. Virago. pp. 489. pb £7.95.

47. *Becoming a Heroine*, by Rachel M. Brownstein. Penguin. pp. xxviii + 332. pb £3.50.

48. *The Ladies and the Mammies: Jane Austen and Jean Rhys*, by Selma James. FWP. pp. 96. pb £2.50.

A book which joins this movement is *In Search of our Mothers' Gardens*⁴⁹, a collection of essays and lectures on race, women, and literature by the author of *The Colour Purple*. There is a similar fruitful blending of the autobiographical and the analytic in Michelene Wandor's anthology *On Gender and Writing*⁵⁰, a rich and wide-ranging set of short pieces by authors in many fields.

7. Rhetoric and Deconstruction

This year has seen the publication of a number of introductory books on deconstruction, and books concerned with establishing the current state of deconstructive criticism. Recurrent and particular attention has been given to the question of distinguishing between 'pure' and 'impure', 'rigorous' and 'unrigorous' deconstructive criticism. This question is important because it reflects a continuing and necessary involvement with the institutional and more broadly political implications of deconstruction. These have inevitably been complicated by the institutionalization of deconstruction as the latest form of American New Criticism.

The best 'introductory' book to have appeared this year is undoubtedly Jonathan Culler's *On Deconstruction: Theory and Criticism after Structuralism*⁵¹. The book comprises three chapters: 'Readers and Reading', 'Deconstruction', and 'Deconstructive Criticism'. The first proceeds by tracing the way in which critical attention, especially this century, has moved towards a concentration on readers and reading *per se*. Culler provides a succinct and stimulating account of the notion of 'reading as a woman'; he also outlines reader-response criticism, interrogating its emphasis on 'the reader's experience' and, in particular, elegantly exposing some of the fundamental problems involved in the work of Stanley Fish. Such problems, for Culler, lead inexorably to a consideration of deconstruction.

Culler's second chapter is the best and most systematic extended account yet published of the various terms and 'concepts' in Derrida's work. Painstakingly, and with exceptional clarity, he describes deconstruction (cause/effect, speech/writing, serious/non-serious, presence/absence, etc.), self-presence and *s'entendre parler*, phonocentrism, logocentrism, differance, spacing, trace, *écriture*, supplement, iterability, signature, graft, palaeonymics, pharmakon, hymen, dissemination, mimesis, parergon, and the anasemic. Culler also focuses on the political implications of deconstruction, especially with respect to man/woman and reading/misreading distinctions.

Acknowledging that 'commentators are irresistibly tempted to draw lines to separate orthodox deconstructive criticism from its distortions or illicit imitations and derivations', Culler begins his final chapter by suggesting that such temptations, and the forms of 'in-fighting' accompanying them, should be put aside: 'The liveliness of any intellectual enterprise largely depends on

49. *In Search of our Mothers' Gardens: Womanist Prose*, by Alice Walker. HBJ. pp. xviii + 397. \$14.95.

50. *On Gender and Writing*, ed. by Michelene Wandor. Pandora. pp. 166. pb £3.95.

51. *On Deconstruction: Theory and Criticism after Structuralism*, by Jonathan Culler. RKP. pp. 307. hb £16.95, pb £6.95.

differences which make argument possible while preventing any definitive distinction between what lies within and what without this enterprise.' He goes on to give extremely clear summaries of four examples of deconstructive criticism: Walter Michaels's 'Walden's False Bottoms', Barbara Johnson's 'Melville's Fist: The Execution of *Billy Budd*', John Brenkman's 'Narcissus in the Text', and Neil Hertz's 'Freud and the Sandman'. Finally, Culler gives some attention to Paul de Man's form of close reading in *Allegories of Reading* and his earlier *Blindness and Insight*; but, as with a number of essays published this year, Culler's book suggests some unhappiness with what is regarded as de Man's 'rhetoric of authority'. Such unhappiness remains rather inadequately articulated and substantiated. This may, at any rate, be an appropriate place to mention the very important appearance of a second, revised edition of *Blindness and Insight*⁵², at last in paperback. With a clarifying introduction by Wlad Godzich, it contains three previously uncollected pieces published in English (the already famous 'The Rhetoric of Temporality', the celebrated and still extraordinarily suggestive review of Bloom's *The Anxiety of Influence*, and 'Literature and Language: A Commentary') and two previously untranslated ones ('The Dead End of Formalist Criticism' and 'Heidegger's Exegeses of Hölderlin').

The book most explicitly posing as introductory this year is Vincent B. Leitch's *Deconstructive Criticism: An Advanced Introduction*⁵³. Short explanations of, among others, Saussure, Lacan, Lévi-Strauss, and Heidegger, provide the background for helpful accounts of the work of Derrida, Hillis Miller, de Man, Hartman, Joseph N. Riddel, William V. Spanos, and Paul A. Bové. There are also admirably clear descriptions of the work of Barthes, Hayden White, Bloom, and Foucault. Extended attention to Deleuze's and Guattari's *Anti-Oedipus*, in particular, forms an unusual and significant contribution to this 'advanced introduction'. Leitch concludes his study in telling terms: 'Carnavalesque, our criticism should be entertaining and colorful . . . To hustle is more compelling and more captivating than to pester.' This emphasis is evident throughout, with lots of bouncy sentences, and section titles such as 'Adam's Expulsion or Stalking the Trace'. All deconstructors, including Derrida, are variously seen as prophets, seers, and rhetors. Despite numerous references to the reader or critic as 'she', *Deconstructive Criticism* takes no account of feminism. Similarly, although acknowledging the ostensibly unpoliticized nature of much American deconstruction, Leitch's book pays little more than lip-service to the political. Equally, though perhaps more understandably, inattentive to deconstruction in relation to politics, is G. Douglas Atkins's *Reading Deconstruction/Deconstructive Reading*⁵⁴. Atkins provides a useful outline of Derridean deconstruction and other Derridean terms; he also gives deconstructive readings of three Augustan texts – Dryden's *Religio Laici*, Swift's *A Tale of a*

52. *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*, by Paul de Man, intro. by Wlad Godzich. Second edn., revised. Methuen. pp. xxx + 308. pb £6.95.

53. *Deconstructive Criticism: An Advanced Introduction*, by Vincent B. Leitch. Hutchinson. pp. xiii + 290. £15.

54. *Reading Deconstruction/Deconstructive Reading*, by G. Douglas Atkins. UKen. pp. x + 158. £15.30.

Tub, and Pope's *An Epistle to Dr Arbuthnot*. Atkins's overriding concern in this book, however, is with the relation of Derrida's work to theology.

Wallace Martin provides a very helpful, largely historical introduction, and Jonathan Arac an energetic 'Afterword', to a collection of essays entitled *The Yale Critics: Deconstruction in America*⁵⁵. Paul A. Bové's 'Variations on Authority: Some Deconstructive Transformations of the New Criticism' characterizes deconstruction in terms of 'the power of its self-reflexivity' and of 'the witty inventiveness of deconstructive play': hence, 'deconstruction is, despite its "radical" impulses and procedures, truly conservative'. Wlad Godzich's 'The Domestication of Derrida' offers a close and very interesting reading of de Man's reading of Derrida's reading of Rousseau in *Of Grammatology*, arguing that de Man's refusal to follow Derrida's characterization of reading as (non-phenomenal) production has encouraged a particular, but highly significant, ideological domestication in America of Derrida's work. At the centre of this volume are interesting essays by Michael Sprinker on Hartman, Donald Pease on Hillis Miller, Stanley Corngold on de Man, and Daniel O'Hara on Bloom. In 'History, Theory, and Influence: Yale Critics as Readers of Maurice Blanchot' Donald G. Marshall gives a thoughtful and provoking (tentatively Bloomian) reading of Hartman's, de Man's, and Derrida's various essays on Blanchot. Then, in a fascinating and extremely careful essay, 'Joining the Text: From Heidegger to Derrida', Rodolphe Gasché argues that 'the notion of text in Derrida is formally the same as the notion of Being-as-trait in Heidegger'; but 'the word text, the donation of the text, for re-marking the word Being, is precisely what is no longer answerable to the meaning of Being'. Gasché's essay is not entirely characteristic of the collection as a whole. *The Yale Critics* is to be welcomed for its often strongly worded and critically stimulating accounts of the Yale School; but its pervasive attempt to subsume Derrida's (and even de Man's) formulations of deconstruction within what Arac calls 'the history of a misunderstanding', as simply a mistake which 'has nonetheless occurred', is a muddled and incoherent one. Finally, this book also contains a good bibliography on each of the Yale critics.

The idea of going 'beyond deconstruction' seems also to concern Christopher Norris, in his *The Deconstructive Turn: essays in the rhetoric of philosophy*⁵⁶. Norris offers very refreshing deconstructive probes into the work of Gilbert Ryle, Wittgenstein, and J. L. Austin. A chapter on Kierkegaard and another on Walter Benjamin seem slightly out of place in this strategically important and admirable enterprise. The final chapter is concerned to establish the potential importance of Saul Kripke's *Naming and Necessity* in relation to deconstruction. For Norris, 'Kripke's claims ... amount to a case for totally revising the accepted picture of language, truth and logic'. In his 'Methodological postscript: deconstruction versus interpretation?' Norris attempts to defend his work against a 'purist deconstructor' such as

55. *The Yale Critics: Deconstruction in America*, ed. by Jonathan Arac, Wlad Godzich, and Wallace Martin. *Theory and History of Literature* 6. UMin. pp. xxxvii + 222. hb \$29.50, pb \$12.95.

56. *The Deconstructive Turn: essays in the rhetoric of philosophy*, by Christopher Norris. Methuen. pp. vi + 201. pb £4.95.

Gasché: *The Deconstructive Turn* is thus explicitly 'opposed to Gasché's strict demand that deconstruction should bypass – or rigorously pre-empt – the "thematic" and "self-reflexive" strata of texts'.

*Displacement: Derrida and After*⁵⁷ consists of an exciting and important collection of essays stressing various forms of displacement, concerning writing, psychoanalysis, Judaism, aesthetics, socialism, and feminism, in relation to Derrida's work. The essays are divided into three parts: 'Sensible Language', 'Negative Theology, Heretic Hermeneutics', and 'The Politics of Displacement'. Each part is preceded by a clear and helpful introduction (by Mark Krupnick, Susan Shapiro, and Andrew Parker, respectively), and the volume starts with a general introduction by Krupnick, who clarifies the relation between Derrida's work and the idea of displacement, and usefully emphasizes that 'these essays are about the cultural and ideological as well as the specifically belletristic implications of deconstruction'.

Part One consists of three essays: Gregory L. Ulmer's 'Op Writing: Derrida's Solicitation of Theoria', Herman Rapaport's 'Staging: Mont Blanc', and Tom Conley's 'A Trace of Style'. Ulmer's is an especially dynamic contribution. He suggests a historical analogy between Derrida's modes of writing ('Op Writing') and Op Art (with its concern for the 'production of optical illusions directly in abstract forms'). The concept of metaphor or analogy is itself subject to a radical blurring. Tracing notions of the marginal, the ornament, and the grotesque in the work of Derrida and Ernst Gombrich, Ulmer argues that 'Ornament, taking into account the *spacing* of grammatology, offers an alternative to analogy'. In contrast to this, Tom Conley puts aside 'the issues of deconstruction and criticism and the precise consequences of Derrida's engagements in given philosophical traditions', in order to explore very thoughtfully 'the difficult beauty of Derrida's writing simply because of its enduring commitment to style'.

Part Two of *Displacement* comprises Susan Handelman's 'Jacques Derrida and the Heretic Hermeneutic', which largely derives from her *The Slayers of Moses* (discussed above), while the final part consists of three essays: Paul de Man's 'Hegel on the Sublime', Michael Ryan's 'Deconstruction and Social Theory: The Case of Liberalism', and Gayatri Chakravorty Spivak's 'Displacement and the Discourse of Woman'. De Man offers a remarkable analysis of Hegel's *Lectures on Aesthetics* and, in the process, articulates a formidable response to those critics who have accused his own work of being 'too literary' and 'insufficiently political'. De Man proposes that 'truly productive political thought is accessible only by way of critical aesthetic theory': Hegel, Marx, Benjamin, Lukács, Althusser, and Adorno, for de Man, all bear witness to this. It is in this context that he goes on to suggest that 'Derrida is politically effective because of, and not in spite of, his concentration on literary texts'. Ryan's essay is, perhaps, rather a step down from these heights: his interesting argument for 'a different set of social institutions that would be more democratic, egalitarian, and socialist in character' seems scarcely to require the work of deconstruction for its demonstration. The last essay in this volume, 'Displacement and the Discourse of Woman', is a very exciting contribution to feminist writing in relation to Derrida's work. Spivak shows how 'woman' is in a *doubly*

57. *Displacement: Derrida and After*, ed. by Mark Krupnick. Theories of Contemporary Culture Series. IndU. pp. ix + 198. £9.75.

displaced position, since 'Deconstruction is or affirms the other (woman) after its simple alterity (otherness) has been reversed and displaced.' She consequently suggests the force of challenging phallogocentric discourse with the question: 'What is man that the itinerary of his desire creates such a text?' Further, she advocates the need 'To undo the *double* displacement, as it were, and to operate from displacement as such . . .'

Finally, we have *Rhetoric Revalued: Papers from the International Society for the History of Rhetoric*⁵⁸. This multilingual collection of mostly short papers, edited by Brian Vickers, is focused on the idea of rhetoric as a separate discipline, revalorized rather than re-evaluated. The first section comprises a number of useful, and often very clarifying, specifically historical articles on 'The Rhetorical Tradition'. Elsewhere there are interesting pieces on 'The Rhetorical Figure of *Systrophe*' (by Salomon Hegnauer), 'The Case for Sophistry' (by Roger Moss), and 'C. S. Pierce's Philosophy of Rhetoric' (by John R. Lyne). One of three lucid, and occasionally amusing, pieces from Brian Vickers, 'Territorial Disputes: Philosophy *versus* Rhetoric', indicates, by its very title, its distance and differences from the work of Derrida, de Man, or indeed Bloom.

8. Historical and Materialist Criticism

Materialism seems the most appropriate category under which to discuss Marc Shell's *Money, Language, and Thought*⁵⁹, a sequel to his earlier book in a similar mode, *The Economy of Literature* (1978). Shell argues that money is a symbolic form of exchange, a form of thought whose operations pervade and enable those of literature and philosophy: 'Money talks in and through discourse in general. The monetary information of thought, unlike its content, cannot be eradicated from discourse without changing thought itself, within whose tropes and processes the language of wares is an ineradicable participant.' In a sequence of historical examples from the *Quest of the Holy Grail*, *The Merchant of Venice*, Kant, Hegel, and E. A. Poe, Shell illustrates the ways in which economic forms such as dispensation or usury become intellectual procedures. He shows that the internalization of monetary form in thought and language has a fascinating history of effects and consequences for both literature and philosophy.

If history always seems to be impinging on theory *Modern European Intellectual History*⁶⁰ explores the ways in which contemporary theory is affecting the discipline and practice of history. Intellectual history has been in the doldrums since the 'history of ideas' approach of Lovejoy gave way to sociocultural history. Recent emphasis on the textual nature of history, however, suggests that approaches from outside history, such as structuralism, deconstruction, and various language theories, can lead to a more positive reappraisal of the tasks of intellectual history. In the opening essay Roger

58. *Rhetoric Revalued: Papers from the International Society for the History of Rhetoric*, ed. by Brian Vickers. MRS 19. CMERS (1982). pp. 281. \$16.

59. *Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era*, by Marc Shell. UCal. pp. xiii + 219. £17.

60. *Modern European Intellectual History: Reappraisals and New Perspectives*, ed. by Dominick LaCapra and Steven L. Kaplan. CornU. pp. 317. hb \$29.50, pb \$14.95.

Chartier traces the development and divisions between intellectual and sociocultural history and argues that it is not only theoretical questions but the multiplicity of objectifications that produce the differences between them. It is hard to see, however, how the first does not produce the second. In perhaps the most significant contribution to the volume, Dominick LaCapra brings recent theories of reading to bear on the concerns of intellectual history. Foregrounding the dialogical relation between the historian (or the historical text) and the 'object' of study, LaCapra focuses on the relation between text and context, a problematic that he breaks down into six areas of investigation. This is an important analysis of a relation that is all too easily assumed as a simple given, particularly by literary critics. The remaining essays address problems in the possible use of specific theories: Martin Jay discusses the effects of theories of language on ideas of history, examining in particular the debates in modern German hermeneutics between Habermas and Gadamer; Hans Kellner stresses the role of anxiety in defining the goals, strategies, and defenses of both intellectual history in general and the major trends within the field; Mark Poster looks at the ways in which Foucault, particularly in the *Archaeology of Knowledge*, offers a promising line of development for intellectual history through the use of the concept of discourse; a rather long and pedestrian exposition of the ideas of Foucault and Derrida for historians is provided by E. M. Henning, who does not seem to have much to add himself; Keith Michael Baker brings contemporary methods of analysis to bear on one of the classic problems of intellectual history – the ideological origins of the French Revolution – which he discusses in terms of the discourses of justice, will, and reason; the interaction of popular and elite culture in the formation of modernism, from the particular perspective of *fin de siècle* Munich, forms the basis of a study by Peter Jelavich; David James Fisher analyses the various strategies Freud employs in *Civilization and Its Discontents* to come to grips with Roman Rolland's postulation of the 'oceanic sensation' before discussing the uses of psychoanalysis in cultural criticism; and finally Hayden White considers the essays in the volume from the point of view of their significance for intellectual history generally, reflecting on the basic differences that they imply between historical methods: 'Nineteenth century systematic hermeneutics – of the Comtean, Hegelian, Marxist, etc., varieties – was concerned to "explain" the past; classical philosophical hermeneutics, to "reconstruct" it; and modern post-Saussurean hermeneutics, usually laced with a good dose of Nietzsche, to "interpret" it.' White argues that historical exposition should draw explicit attention to the presuppositions by which it provides a meaning for phenomena instead of pretending only to describe them and to analyse them objectively. This concludes a very interesting volume that evidences the extended role played today by hermeneutics in historical as well as literary theory.

Dominick LaCapra is also the author of *Rethinking Intellectual History: Texts, Contexts, Language*⁶¹ which begins with his same theoretical essay on text and context. This is followed by chapters that discuss individual theorists whose work raises important issues for the question of historical context. LaCapra analyses the work of Hayden White, Wittgenstein, Ricoeur,

61. *Rethinking Intellectual History: Texts, Contexts, Language*, by Dominick LaCapra. CornU. pp. 350. hb \$29.50, pb \$14.95.

Habermas, Sartre, Jameson, Marx, and Marxist historians, within the general scope of an examination of the ways in which contemporary theory can be brought to bear upon problems of historiography. Together with the previous volume LaCapra has initiated a major re-assessment of the scope and methods of intellectual history.

Two intellectual historians of the older tradition of German Romance philology, Erich Auerbach and Leo Spitzer, are the subject of Geoffrey Green's study, *Literary Criticism and the Structures of History*⁶². Auerbach and Spitzer, like Curtius and Vossler, shared intellectual roots in German historicism's tradition of *Geistesgeschichte* which looked for a harmony between the ideas and all other features of a period. The advent of Hitler led Auerbach and Spitzer to leave Germany, first for Istanbul and then for the U.S.A. Green traces the relation of their work to this historical situation: Auerbach turned criticism into a defence of humanist ideals; Spitzer, who preferred to go to Istanbul than to the University of Manchester, subsequently moved to Johns Hopkins where he was most concerned to refute Lovejoy's thesis that Nazism was the result of Romantic ideas, advancing instead his notion of a spirit-infused history that produces the historical totality of an age, a spiritual unity that transcends all temporal and historical traditions. This historicist humanism is discussed somewhat uncritically: one wonders how effective Spitzer's response to the oppressive developments of history – 'to attack the words which had initiated the dubious ideas' – could ever hope to be.

Erich Auerbach also forms the opening focus for Edward W. Said in his grandly titled *The World, the Text, and the Critic*⁶³. Said argues that *Mimesis* was not only 'a massive reaffirmation of the Western cultural tradition, but also a work built upon a critically important alienation from it'. This forms Said's model for criticism, the function of which is 'to be between the dominant culture and the totalizing forms of critical systems'. The critic's job is to be critical, not only of texts but of society in general. Said now distances himself from literary theory which he recognizes had 'insurrectionary' origins in Europe but which he argues has now become a self-enclosed world of textuality cut off from 'real' history. His own aim now is to affirm the connection 'between texts and the existential actualities of human life, politics, societies, and events'. The role of the critic who maintains both an involvement as well as a critical distance from his or her culture is an attractive one that has an undoubted liberal appeal. But there will be many who will argue that this position simply invites a convenient disassociation, allowing the intellectual a comfortably distant but ineffective role. Said's call for more political awareness for criticism, posing its relationship to the world of which it forms a part, can only be welcomed. But the absence of a politics, rather than a critical distance, seems only too marked: Said deliberately distances himself from the Marxist tradition of Lukács, Benjamin, Brecht, Gramsci, and Williams. At the same time he admits a sympathy with the conservative tradition of Arnold, Auerbach, T. S. Eliot, Trilling, and George Steiner. Said hovers between. 'Is Edward Said a Palestinian socialist or a Western

62. *Literary Criticism and the Structures of History: Erich Auerbach and Leo Spitzer*, by Geoffrey Green. UNeb. pp. x + 186. £15.30.

63. *The World, the Text, and the Critic*, by Edward W. Said. Harvard. pp. vi + 327. £16.

humanist?" asks W. J. T. Mitchell. On the basis of *The World, the Text, and the Critic* it is hard to say.

Said is the first contributor to Mitchell's *The Politics of Interpretation*⁶⁴, an extended version of an edition of *Crit/I* whose general goal is to make 'the observation that there is a political bias in some interpretive practice the occasion for starting rather than ending a discussion'. The collection is clearly a response to the growing emphasis on questions of history, politics, and the institution in criticism. Here Said foregrounds his more overtly political interests: once again criticizing the allegedly self-enclosed world of theory, including that of Marxist critics such as Jameson, Lentricchia, and Eagleton, he argues in favour of a crossing of disciplinary borders 'from literature, which is supposed to be subjective and powerless, into those exactly parallel realms, now covered by journalism and the production of information, that employ representation but are supposed to be objective and powerful'. By contrast, Donald Davie argues that patriotism is a principle that has not yet been superseded either in politics or in interpretation, while Wayne Booth, in a celebrated or notorious essay, exchanges his liberalism for Bakhtin's dialogism and a 'feminist' critique of Rabelais, arguing that 'if there is no freedom of interpretation, there is no significant freedom of any kind'. Julia Kristeva calls attention to the fact that of all European theoretical movements only psychoanalysis has mobilized 'resistances, rejections, and deafness'. Psychoanalysis, she suggests, alone cuts through political illusions such as fascism and Stalinism that consist in providing only one meaning, an 'uncriticizable ultimate meaning, to human behavior'. This develops into another discussion of Céline. Stephen Toulmin demonstrates that 'the general categories of hermeneutics can be applied just as well to the natural sciences as to the humanities', the final implications of which – that they should both be 'perceptive, illuminating, and reasonable' – seem somewhat bland. Hayden White discusses the politics of interpretation in relation to the question of 'what is involved in the transformation of a field of studies into a "discipline" in the context of the various forces at work in modern social institutions'; Gerald Graff investigates the excesses of some current ways of politicizing criticism, while Stanley Cavell complains that 'the invocations of the name of philosophy in current literary debate are frequently not comprehensible to me as calls upon philosophy'. He criticizes the way in which the interpretations of and deductions from Austin by Fish and de Man both 'ignore the paradigms of comprehensibility established in Anglo-American philosophy'. A somewhat bad-tempered exchange follows between T. J. Clark and Michael Fried on the politics of modernism: the basic issue of Fried's hostility to Marxism is disingenuously not discussed; and in a long drawn out and polemical altercation, Ronald Dworkin argues with Stanley Fish about the status of legal and literary interpretation. A third debate involves an exchange on the politics of interpretation on more predictable lines: E. D. Hirsch argues for a return to historical interpretation, while Walter Benn Michaels denies that interpretation can be political because, he claims, there is no freedom of interpretation anyway. In conclusion Gayatri Chakravorty Spivak and Terry Eagleton discuss the papers in the symposium and inject a welcome note of

64. *The Politics of Interpretation*, ed. by W. J. T. Mitchell. UChic. pp. 386. hb \$25, pb \$9.95.

more recognizable political realities, providing straightforward claims such as Eagleton's affirmation that 'the place of the socialist intellectual is within political struggle as a whole, not just in the academy'. Without dismissing the undoubted interest of this volume it has to be said that it only reinforces the suspicion that the word politics is itself so liberally interpreted in the U.S.A. as to be almost politically meaningless.

More direct in these matters is A. P. Foulkes's *Literature and Propaganda*⁶⁵. Foulkes extends the literature/ideology question into the area of propaganda which at first sight one might assume to be a simpler matter. But in fact many comparable theoretical difficulties occur, in particular art's ability both to reinforce the dominant ideology and to subvert it, a process that often depends not on its content as such but on the degree of irony which its audience ascribes to it. Foulkes's point is that propaganda is least effective when it is discernible as propaganda: it really works best when it is assimilated into ideology. In this sense all art is to some degree propagandist, while the effort of criticism follows the paths of art in producing or reinforcing current myths or in demystifying them. In theoretical terms Foulkes's approach follows the lines laid down by Catherine Belsey's *Critical Practice* (1981, YW 62:37), although the significant role that literature has played as propaganda makes the literary critic's task somewhat more urgent than is usual for Marxist literary criticism. By way of illustration Foulkes concludes with an interesting analysis of Miller's *The Crucible* in the context of McCarthyism.

As criticism becomes more theoretical Marxist criticism seems to move progressively further and further away from its former dreams of scientificity. Franco Moretti's *Signs Taken for Wonders*⁶⁶ is not a work of literary theory as such although its essays on tragic form, Gothic and horror fiction, Balzac, the detective story, *Ulysses*, and *The Waste Land*, are permeated by techniques and ideas developed from Marxism, structuralism, and psychoanalysis. In a long theoretical introduction Moretti argues that literary criticism can do greatest justice to its object by working out 'a system of concepts which are both historiographic and rhetorical'. Such an apparatus already exists in the concept of genre: Moretti notes that many of the best works of Marxist criticism (e.g. Lukács, Benjamin, Goldmann, Adorno) are to be found in 'works aimed at defining the internal laws and historical range of a specific genre'. Following Panofsky, Moretti proposes a theory of a history of literature able to rewrite itself as 'a sociology of symbolic forms, a history of cultural conventions'. If Moretti himself does not detail such a history at a theoretical level, the individual instances provided here evidence an arresting and all too rare combination of textual and sociohistorical analysis.

Lukács's *The Historical Novel*⁶⁷, his classic analysis of a genre that came to dominate European fiction in the nineteenth century, has been re-issued with a new preface by Fredric Jameson, the contemporary Marxist critic most sympathetic to Lukács's work, who comments that the book can be used as a virtual introduction or handbook to dialectical thinking.

65. *Literature and Propaganda*, by A. P. Foulkes. Methuen. pp. viii + 124. hb £8.95, pb £3.50.

66. *Signs Taken for Wonders: Essays in the Sociology of Literary Forms*, by Franco Moretti. Verso. pp. 273. hb £15, pb £5.95.

67. *The Historical Novel*, by Georg Lukács. UNeb. pp. 363. pb £7.65.

Another of Lukács's most influential works, *The Young Hegel*, is echoed in the title of Lee Congdon's *The Young Lukács*⁶⁸, a fascinating intellectual biography of Lukács's early years utilizing recently discovered manuscripts and correspondence. The book suffers from some of the simplifications of the 'life and work' approach, tracing for instance the persistent preoccupation with the philosophical problem of alienation to Lukács's estrangement from his family and from Hungarian society; similarly Congdon depicts the vagaries of Lukács's later career as a 'tragedy', an approach which should be contrasted to Jameson's less dramatic but more convincing account of Lukács's Stalinist period. In spite of these reservations the book offers a wealth of absorbing historical material about the milieu and events of Lukács's life until the exile in Vienna in 1919. Marxist critics, often anxious about the seeming marginality of their discipline, have good reason to revere Lukács for his direct political activities and experience, particularly his service in the government of the Hungarian Soviet Republic of Békun.

Perry Anderson's *In the Tracks of Historical Materialism*⁶⁹ in effect forms a postscript to his influential *Considerations on Western Marxism* (1976). This is an interesting and uneasy book dealing, if necessarily briefly, still all too easily with the major intellectual and political challenges that Marxism has faced in the past fifteen years. As the cover indicates – it is decorated with portraits of Habermas, Foucault, Lacan, and Derrida – the most serious of these have meant that Marxism itself has declined from the dominant intellectual position which it had held, particularly in France and Italy, since the war. Anderson attacks its usurpers, structuralism and post-structuralism, which he divides along the line of May 1968. He does not stop to examine the significance of the fact that although it is perfectly possible to conceive of a structural Marxism, a post-structuralist Marxism seems almost a contradiction in terms if contradiction were not the very thing at issue. If some of the refutations seem implausible – Lévi-Strauss and Lacan are dismissed within the space of a single page – Anderson's account is more convincing when he relates intellectual changes to the decline of Eurocommunism since 1978. The effect of these is that England and Germany are the new custodians of the Marxist tradition, now one of history rather than of philosophy. The book concludes with a somewhat nervous discussion of the two political movements that are currently rather effective: the women's movement and the peace movement. If both appeal to a universalism beyond the barriers of class and country they are, Anderson somewhat predictably suggests, 'in their practical fate, in the long-run indissociable from the dynamic of the labour movement'. It is precisely Marxism's counterclaim of its greater significance that has always been the stumbling block for feminists.

Anderson's book can be usefully set against Barry Smart's *Foucault, Marxism, and Critique*⁷⁰, a commentary on the work of Foucault that takes as its starting point the limits and limitations of Marxist analysis. For many on the left Foucault's critiques currently represent a more viable form of sociological and historical analysis than Marxism; of the many commentaries on Foucault

68. *The Young Lukács*, by Lee Congdon. UNC. pp. xii + 235. £17.85.

69. *In the Tracks of Historical Materialism*, by Perry Anderson. Verso pp. 112. hb £15, pb £4.95.

70. *Foucault, Marxism, and Critique*, by Barry Smart. RKP. pp. 144. pb £5.95.

that have recently appeared Smart's book is particularly valuable in considering his work from this perspective, comparing and contrasting the possibilities and limitations implicit in each. If both offer forms of critique, the difference between them resides in their political goals: 'The thrust of Foucault's work is not to subvert one notion of rationality, as capitalist, instrumental, and technical, with another, "higher" form which is socialist, intrinsically emancipatory, and enlightening, but to analyse rationalities, in particular how relations of power are rationalised.'

Returning to the literary sphere, Raymond Williams's *Writing in Society*⁷¹, a collection of essays from the past twenty years, is described by the author himself as working papers through which the theoretical arguments of *Marxism and Literature* (1977) and *Culture* (1981) were directed. All of these essays address problems involving 'the diversity and conflicts of the social conditions of both writing and reading', ranging from studies of dramatic form and language in Racine and Shakespeare, to essays on Hume, the English novel of 1790 and 1848, Dickens, and Tressell. This is a rich and wide-ranging body of work; from the perspective of theory the most intriguing section deals with the Cambridge 'crisis'. Here Williams's historical perspective is invaluable: he demonstrates convincingly that the crisis of 1981 constituted a continuing effect of the problematic institution of English at Cambridge in 1917, and indicates the continuing instability of the notion of 'literature' itself.

Williams is also the contributor of an essay on 'culture' to a collection entitled *Marx: The First 100 Years*⁷². Other essays include Victor Kiernan on history, Tom Bottomore on sociology, David McLellan on politics, Ernest Mandel on economics, and Roy Edgley on philosophy. In each case a simply written and introductory description of Marx's ideas on the subject in question is followed by an account of the way in which these ideas have been developed since, ending with a prospectus of current problems and possible new directions. The range of knowledge dealt with in this useful volume is a testimony to the extraordinary scope of Marx's intellectual, and hence political, claims, and lends continued weight to Anderson's remark that the primacy of Marxism rests in the first instance on its sheer scope as an intellectual system. It ought to be added, however, that for Foucault and others it is precisely this attempt to provide the master narrative that is the problem.

71. *Writing in Society*, by Raymond Williams. Verso. pp. 271. hb £18.50, pb £5.95.

72. *Marx: The First 100 Years*, ed. by David McLellan. Fontana. pp. 316. pb £3.95.

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